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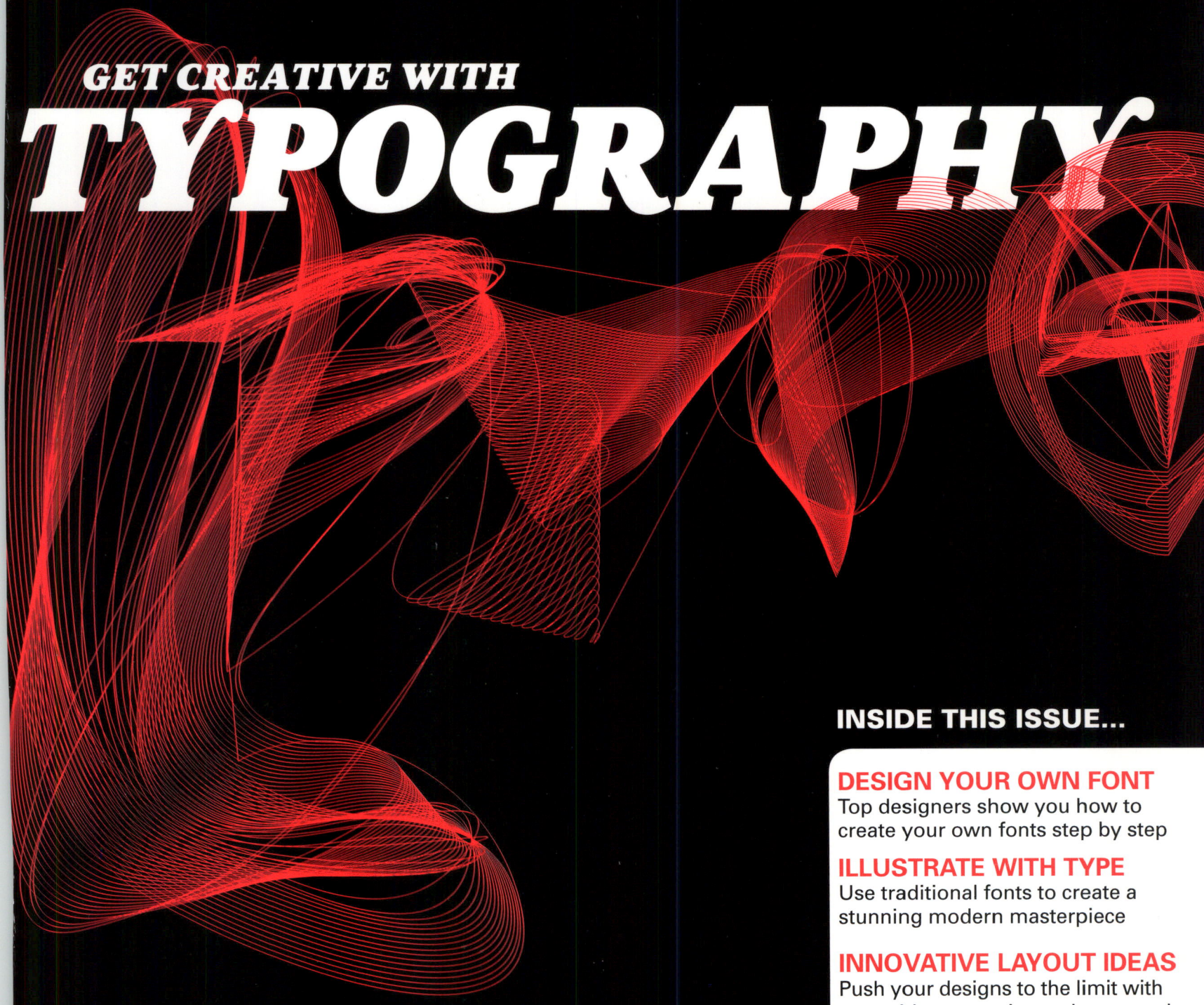

INSIDE THIS ISSUE...

DESIGN YOUR OWN FONT
Top designers show you how to create your own fonts step by step

ILLUSTRATE WITH TYPE
Use traditional fonts to create a stunning modern masterpiece

INNOVATIVE LAYOUT IDEAS
Push your designs to the limit with our guide to experimental typography

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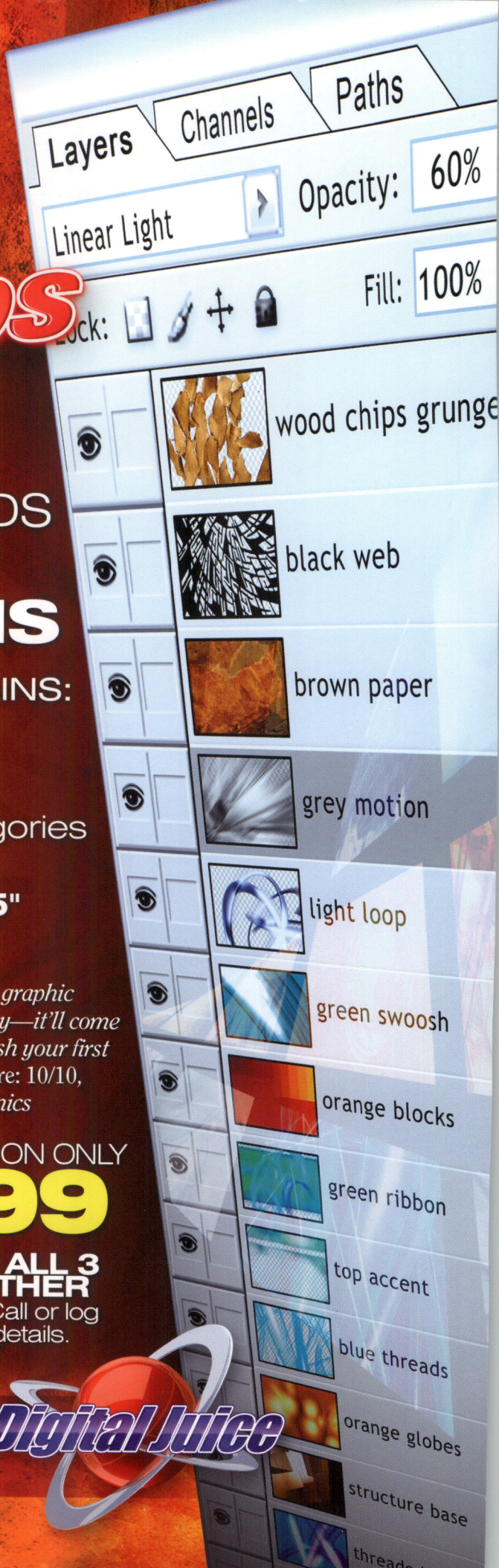

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Subscriptions – page 56
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[t] Customer hotline: 0870 444 8455
[f] 01458 271 146
[e] ca.subs@futurenet.co.uk

Editorial [t] 01225 442 244
Rob Carney associate editor
[e] robert.carney@futurenet.co.uk
Ashley Young production editor
[e] casproduction@futurenet.co.uk
Sarah Robson acting art editor
[e] capart@futurenet.co.uk
Johann Chan designer
[e] johann.chan@futurenet.co.uk
Matt Gallimore senior CD editor
[e] matt.gallimore@futurenet.co.uk
Simon Holland CD editor
[e] simon.holland@futurenet.co.uk
Sarah Williams software copyright co-ordinator

CD problems [t] 01225 822 743
Technical support: ca.support@futurenet.co.uk

Contributors
Cover typeface: Jeff Knowles, Research Studios
Contributors: Jason Arber, Max Asare, Dylan Channon, Clusta Design Consultancy, Justin Dike, Silas Dilworth, Christopher Kenworthy, Jeff Knowles, Magictorch, Mark Penfold, Xavier Robleda, Evan Roth, Thomas Schostok, Jason Smith, Jerome Turner.

Printed at: BGP

Contact
Computer Arts Projects, Future Publishing, 30 Monmouth Street, Bath BA1 2BW
[t] 01225 442 244 [f] 01225 732 295
[i] ISDN: 01225 789 293
[w] www.computerarts.co.uk

Advertising [t] 01225 442 244
Lee Haines key account manager
[e] lee.haines@futurenet.co.uk
George Lucas senior sales executive
[e] george.lucas@futurenet.co.uk
Melissa Watkins classified enquiries
[e] melissa.watkins@futurenet.co.uk
Rosa Smith advertising manager
[e] rosa.smith@futurenet.co.uk

Production
Mark Anson production coordinator
[e] mark.anson@futurenet.co.uk

International licensing
Simon Wear international director
[e] simon.wear@futurenet.co.uk
[t] +44 (0) 1225 442 244

Management
Kelley Corten publisher
Dom Beaven publishing director
Gillian Carson senior editor
Roddy Llewellyn senior art editor

Distributed by
Marketforce (UK) Ltd
5th Floor, Low Rise Building, Kings Reach Tower, Stamford Street, London, SE1 9LS
[t] +44 (0) 20 7633 3300

Jason Comber trade marketing manager
[e] jason.comber@futurenet.co.uk

The Future Network
Roger Parry non-executive chairman
Greg Ingham chief executive
John Bowman group finance director
Robert Price managing director

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Computer Arts Projects is a member of the Audit Bureau of Circulations Jan–Dec 2002: **16,173**

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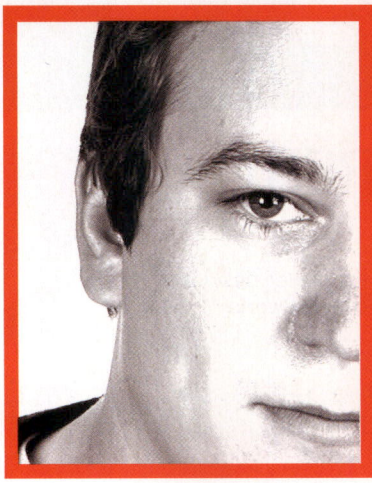

Typography is a subject that each and every designer will have to embrace at some point in their career, and it's often left until the last minute by those not so experienced. Throughout this issue, we bring you expert guidance on how to get experimental and creative with typography – taking your design skills further and learning from the best in the business.

We've got everything from creating your own original and stylish font (p18), to taking a boring system font and creating a stunning illustration (p24). We also have features on experimental typography, including such seminal designers as Bruno Maag and Jeff Knowles, along with a host of unmissable tips and techniques on creating dynamic type effects in *Flash*, motion graphics and film titles. Whatever your typographic interest, we've got it covered.

Turn to the contents over the page to see the full listing, and have a look below to get an idea of the best new, and old, faces in typography. Let me know what you think of the issue.

Rob Carney, Associate Editor
rob.carney@futurenet.co.uk

Contributing creatives

COVER TYPEFACE

Jeff Knowles, Research Studios

Jeff Knowles' Spiral typeface was originally commissioned for Made in Clerkenwell – an open studio event showcasing the work of many different types of creatives. Jeff, Senior Designer at Research Studios, talks about the typeface in our Experimental Type feature, beginning on page 12 .

[w] www.researchstudios.com

Silas Dilworth

Silas Dilworth is designer and copywriter at established foundry T.26. This month, he brings together a panel of world-famous designers to judge which fonts you should, and shouldn't, be using. Turn to page 80 to see the results.

[w] www.t26.com
[w] www.silasdilworth.com

ni9e

ni9e is a collaboration between Evan Roth and Max Asare. This month, the team brings you an outstanding tutorial on creating imagery using digital type in *Flash*. These techniques will show you how to create some of the amazing interactive typographic images found at the website below...

[w] www.ni9e.com

Tell us what topics you'd like to see covered in-depth in *Computer Arts Projects*. Contact us on: **[e] rob.carney@futurenet.co.uk**

We're always on the lookout for new artists as well as established creatives – so if you're interested in contributing to the magazine, please send some examples of your work to **[e] johann.chan@futurenet.co.uk**

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CONTENTS

IN-DEPTH GUIDE

TIPS AND TUTORIALS

The birth of a cool typeface 18
Changing Times 24
Experimental layout 32
60 typography tips 48
Type in motion 58
Dramatic film titles 64
Imagery using digital type 74

FEATURES

New faces – font showcase 06
Experimental typography 12
Everyday inspiration 38
Ascenders and descenders 80
The anatomy of a font 90
Fonts on your CD 92

PROFILES

Test Pilot Collective 43
Misprinted Type 72
Fontsmith 88

SUBSCRIBE

Subscribe and save 56
North American subs offer 70

REGULARS

Back issues 87
CD contents 96
Next issue 98

FEATURES

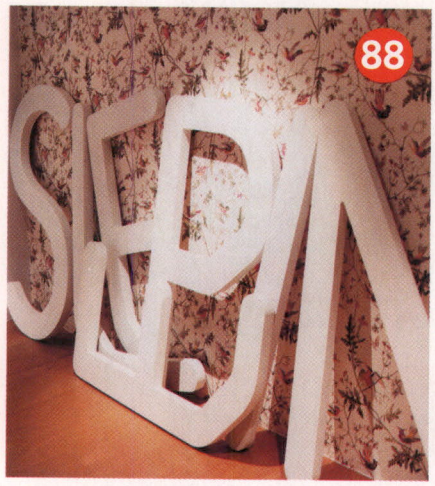
New faces 06
Introducing a new era of type designers, from foundries all over the world

Experimental typography 12
Can typography's experimental school get along with the long-established traditions?

Everyday inspiration 38
Take a look around you and get inspired...

Ascenders and descenders 80
An expert panel tell you the fonts you should, and shouldn't, be using

The anatomy of a font 90
Don't know your counters from your legs? We bring you the ultimate guide to a font



PROFILES

Test Pilot Collective 43
This Pittsburg-based collective proudly originates from the home of mullets and monster trucks – but its work is anything but passé

Misprinted Type 72
Eduardo Recife, the brains behind Misprinted Type, gives us an insight into his experimental world of typography

Fontsmith 88
A company that believes in the purity of letters, Fontsmith reveals all about inspiration and ideas

WIN £2,999 WORTH OF FONTS! P30

TIPS AND TUTORIALS

The birth of a typeface 18
Thomas Schostok of Cape Arcona shows you how to design a font from scratch...

Changing Times 24
Take a boring old standard system font and transform it into a stunning illustration

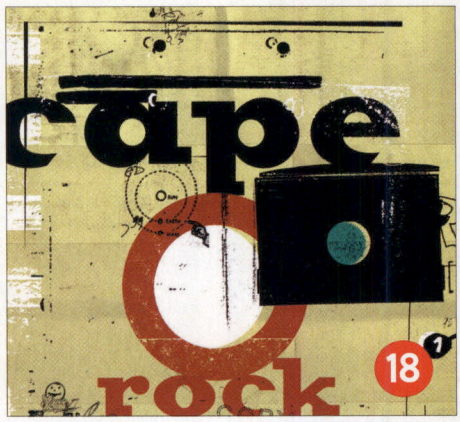
Experimental layout 32
Create fantastic layouts while keeping legibility high on the agenda

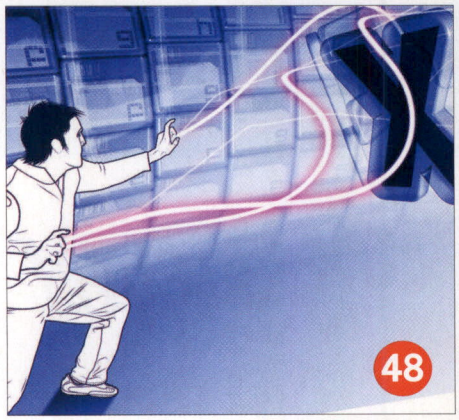
60 typography tips 48
We bring you 60 essential type tips – experts show you how to make your fonts rock

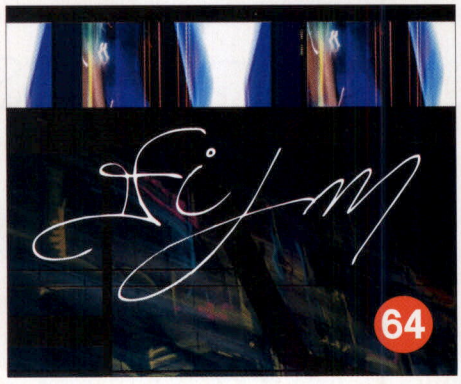
Type in motion 58
Create stunning motion-graphics work using type with *Flash* and *After Effects*

Dramatic film titles 64
This expert tutorial shows you how to build eerie film effects using handwritten fonts

Imagery using type 74
Try out these revolutionary techniques for digitally creating stunning type effects

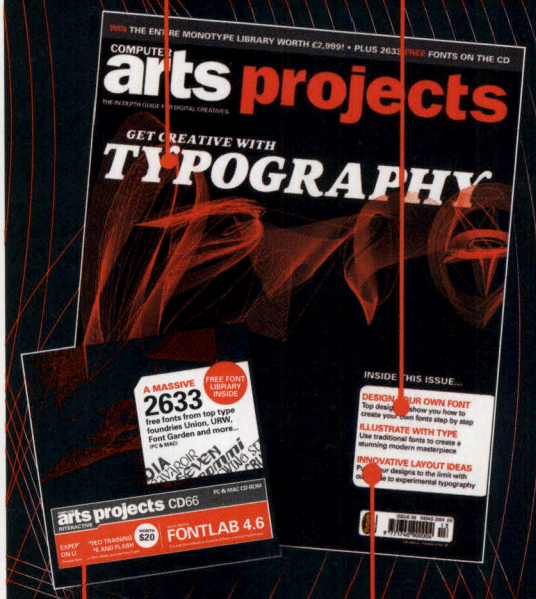






12 **Get creative with type**
Follow our expert guides to getting experimental with typography

18 **Design your own font**
We show you how to create and modify cool typefaces for your designs



96 **ON YOUR CD**

2633 free fonts
We bring you an enormous selection of fonts for use in your commercial projects

Video training
Don't miss our expert tutorials for *Livetype* and *Flash*

Fontlab 4.6
Dual demo of this industry-standard font-creation software

32 **Innovative layout**
Experiment with your fonts in new and striking ways

NEW FACES

Introducing a new generation of type designers, working from font foundries around the globe...

type foundry: Bulldog

Bulldog is a new collaboration between AtomicType and the type designers Paul and Pat Hickson. The aim of the company is to release new typefaces based on the forgotten classics of the Typositor Photo Headlining era of the 60s, 70s and 80s.

All Bulldog's fonts, plus many others, are available exclusively from AtomicType at **[w]** www.atomictype.co.uk.

Contact details

AtomicType
6 Genesis Business Park
Redkiln Way
Horsham
West Sussex RH13 5QH
England
[w] www.atomictype.co.uk
[e] paul@atomictype.co.uk
[t] +44 (0)1403 249 245

Bold Script

Based on an old wood type design, this is a bold, punchy font which also has a certain charm and grace to it.

Bold Script

Hairstreak

This is an elegant Art Deco design which has echoes of Viennese secessionism in the Deco swash capitals.

Hairstreak

Hampshire Script

Hampshire Script is a bold, sinuous flowing script that is evocative of the flower power graphics of the 1960s.

Hampshire Script

Thornton Script

Thornton Script is a modern brush script inspired by the now almost lost art of the in-store 'ticket writer'.

Thornton Script

type foundry: Identikal

The Identikal Corporation has become a well-established and internationally renowned creative agency. Its output covers many creative genres, including graphic design, branding, corporate identity, moving image, sound and design for print and multimedia.

This creative team has been together for over six years, producing design for an array of clients, including Sony, Guinness, Universal Music, Orange and Ecko Unltd.

"One of the most unique parts of the Identikal Corporation is the popular Identikal Foundry," says Creative Director Nick Hayes. "The Identikal Foundry has output more than 450 fonts, including many inventive typefaces that have inspired the world of typeface design."

Contact details

The Identikal Foundry
9A Wood Lofts
30–40 Underwood Street
London
N1 7JQ

[w] www.identikal.com
[e] nick@identikal.com
[t] + 44 (0)20 7253 6771

Font Sales: **[w]** www.identikalshop.com

ReBirth

Rebirth was born from an experimental typeface produced for a Drum & Bass record sleeve (hence the name). Identikal decided to draw up a full family, because the original drawing looked so good. This all resulted in a fine 'block' typeface, that looks strong in any design format.

REBIRTH

Neutraliser Serif

A part of the full Neutraliser family, Serif is a typeface family that Identikal believes offers great versatility to users. Its frames, which are more classical looking than its san-serif relative, enable designers to use it as a formal typeface as well as a modern retro serif.

Neutraliser Serif

Podium

Podium was originally drawn up for a VIP club based in Hong Kong. Identikal was asked to create a typeface that would have an essence of both Western and Eastern culture. After many requests for this logotype, the foundry decided to draw it up as a full typeface family.

Podium

Celt

"For our fifth anniversary, we wanted to create a typeface that reflected our Celtic roots, as well as involve our forward-thinking approach to typography," says Creative Director Nick Hayes. "We spent months working on perfecting and streamlining Celtic letterforms. This hard work left us with the Celt typeface."

Celt

type foundry: Cape Arcona

Cape Arcona is based in "a nice little spot in the southern part of the northern hemisphere", and was founded by Stefan Claudius and Thomas Schostok in 2002. "Just because Essen isn't found on most maps, doesn't mean it doesn't exist," says Thomas. "It does and it's great over here."

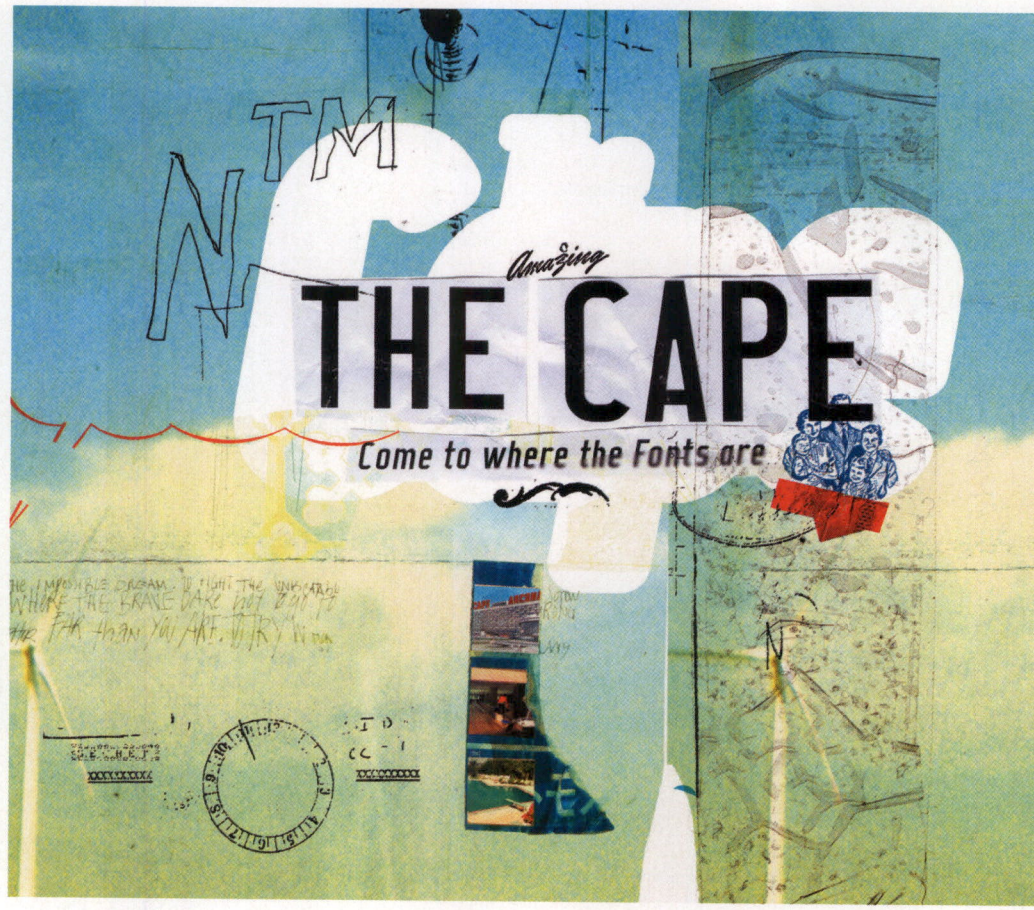
Cape Arcona offers a wide range of typographic services, from original typeface design to individual font production, testing, corporate and logo design.Despite the company's already considerable success around the world, it proclaims: "Our best stuff is yet to come, but go ahead and buy today's fonts and make us even richer than we already are."

Cape Arcona is offering CA Spy Royal (see **[w]** www.cape-arcona.com/sites/fonts/font_spyroyal.html) to all *Computer Arts Projects* readers for half price ($15 instead of $30). The offer will last for one month from the on-sale date of this magazine. **Simply send an email to [e] general@cape-arcona.com with your postal and email addresses, and the codeword 'SPY'.**

Contact details

Cape Arcona Type Foundry
c/o Stefan Claudius
Margaretenstrasse 24
45145 Essen
Germany

[w] www.cape-arcona.com
[e] general@cape-arcona.com



CA GEHEIMAGENT-FAMILY™

CA Geheimagent

"The inspiration for Geheimagent was prohibition signs," says Thomas. "On these signs the letters are embossed and then painted, like on car plates. This leads to a very clear and simple shape of the characters – no frills, nothing unnecessary. To simulate paint that is not always perfectly applied on the embossed characters, there is also a Trash version of the font."

To complete the set, there's a Bold version and an Italic version for both weights. The Italic version is not completely faithful to the original inspiration, however, because the 'f' and 't', in particular, are more refined.

CA SPY ROYAL™

CA Spy Royal

The roots of this font lie in the logo of a 60s airline. That logo consisted of just a few upper case characters, but they were impressive with their extreme slanted angle and the difference of weight between the strokes. Spy Royal spent more time in the Cape Arcona design laboratories than any other font. While the upper case letters were done quite quickly, the lower cases were more difficult.

If you take a closer look at the font at **[w]** www.cape-arcona.com, you'll see that they don't follow simple rules of construction. The upper cases loosely follow an antiqua logic, which means the vertical strokes are thick and the horizontal ones are thin. Lower cases received only one thick stroke. "A lack of rules means a lot more room for experimentation," says Thomas Schostok. "It was hard to make the letters look easy. Some of the unused ideas that were too cute to be thrown away found their way into the 'Alt' version."

CA NO DR.-FAMILY™

CA No Dr.

As the name suggests, this font was inspired by a James Bond movie poster from the 60s. The other influence was an omnipresent scrolling subtitle in a music television channel, which had some military feeling. The experience from an earlier Cape Arcona font, CIA (for sale at **[w]** www.garagefonts.com), played an important role in the development, too.

"The aim was to create an alternative to DIN Engschrift, which should feel harder, more static with subtle suppressed aggressions," says Thomas Schostok. "This was done with straight lines within rounds, diagonal cuts at letter endings such as 'C', and a very constructivist 'S'."

The first version was Medium, but to make it useable as a text font, the Slim version was soon added. The Italic and Extended versions came much later. There were also some experiments, such as a stencil version called Alarm and a version with the lower case letters as high as the upper case ones of the regular fonts, called Tall.

CA LOVECHAIR-SATURN™

CA Lovechair

This font was the by-product of a logo sign developed for a record company. Upper and lower case letters were mixed up but real lower case characters were added. However, the original unicase feeling was kept in letters such as 'M' or 'N'. "The original design, Pluto, was modified towards a 70s bad-taste feeling by thickening the horizontal strokes," says Thomas Schostok.

type foundry:

Fountain

Fountain is an independent digital type foundry whose aim is to provide clients with modern, well-crafted fonts guaranteed to meet the most strenuous requirements of aesthetics, legibility and originality.

"To clients in need of a unique visual identity, we offer custom typeface design, as well as improvement and adaptation of existing typefaces," says Fountain's Peter Bruhn. "To the individual designer looking for minty-fresh contemporary font goodness, we offer a catalogue of original fonts available for online purchase."

Fountain is based in Malmö, Sweden, but because its designers come from all over the world, Peter says: "There are no limits to what you'll find in our collection."

Contact details

Fountain
Kornettsgatan 13 B
Se-211 50 Malmö
Sweden

[w] www.fountain.nu
[e] info@fountain.nu

Girl

It took designer Dirk Uhlenbrock five years to take this font from an experiment on his hard drive to a typeface for sale. Girl is the result of some 1998 investigations into Bauhaus typography, especially the work of Herbert Bayer. "I've tried to mix retro forms and futuristic elements to create a simple but elegant look," says Dirk.

girl

Zanzibar

Designed by Gábor Kóthay, Zanzibar lies in the convergence of three cultures: European, African and Moorish. "The font recalls the country's exotic trade and historical diversity, with baroque swashes, calligraphic flourishes, spicy arabic handwriting, abbreviations of trading, arabeques and botanical ornaments of vanilla, pineapple and cinnamon," says Gábor.

Zanzibar

Dekoria

"During a very short trip to Poland," begins designer Stefan Claudius, "I found this sign hanging over a scruffy old shop that was closed down years ago. The name of the shop gave me the name of the typeface – Dekoria. It fits so well that I didn't change it."

DEKORIA

Ketchupa

"One day at lunch while eating a hamburger, I looked at the ketchup bottle and noticed how the ink in the print had spread and made the small size lettering look very round," says Ketchupa designer Peter Bruhn. "I liked it a lot and I've tried to mimic that in Ketchupa."

Ketchupa

type foundry: T.26

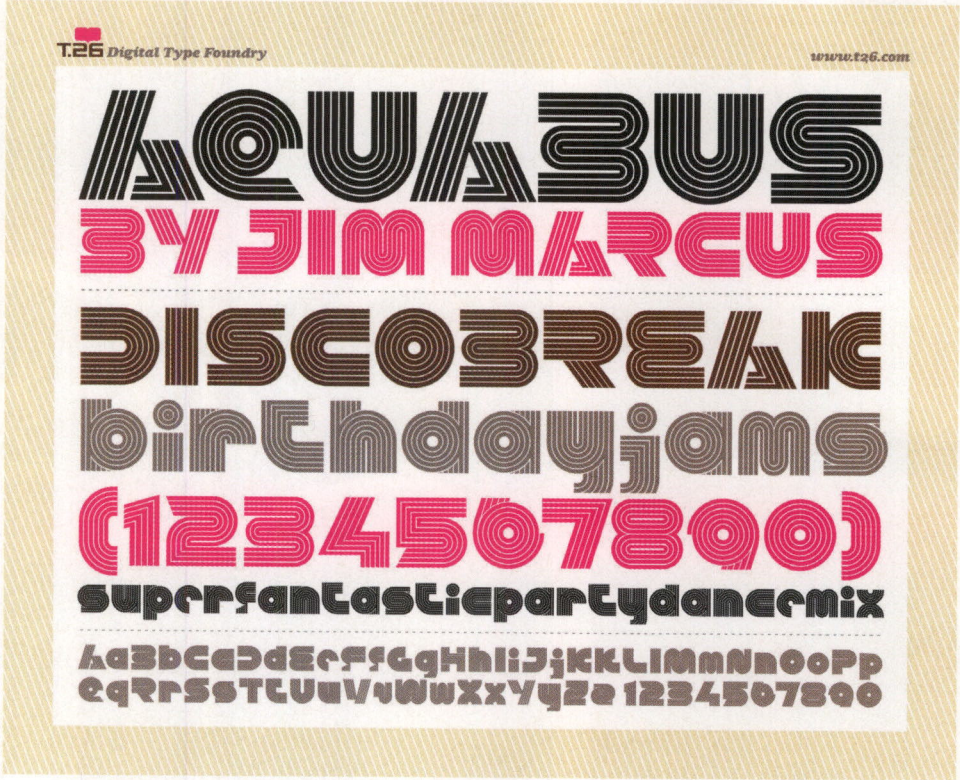
T.26: Digital Type Foundry was founded by Carlos Segura in 1994 to explore and promote new and independent directions in typography.

Since its inception, T.26 has blossomed into a premier source for designer fonts. "From cutting-edge to conservative, humanist to techno, script to bitmap, T.26 continues to look beyond stylistic categories to find the endless value in typographic variety," says T.26's Silus Dilworth.

Contact details

T.26 Digital Type Foundry
1110 North Milwaukee Avenue
Chicago
Illinois 60622
USA

[t] +1 773 862 1201
[w] www.t26.com
[w] info@t26.com



Gourmet

AQUABUS

HEDLEY

Santanera

Gourmet

Designed by Josep Patau (Spain)
This may be the first published digital revival of Morris Fuller Benton's Sterling typeface, and it's a welcome addition to Benton's legacy. Designer Josep Patau has supplemented this release with a bold weight that printmakers can use to good effect.

Aquabus

Designed by Jim Marcus (USA)
Aquabus is reminiscent of Jim Marcus' earlier T.26 favourites Maxigroove and Fgroove, consisting of parallel linework flashing a neon, rollerdisco vibe. Aquabus has a flat, abstract, op-art structure which provides interesting colour-play potential.

Hedley

Designed by Chris Dickinson (UK)
"Chris Dickinson is proving to be an adept text font designer," says T.26's Silus Dilworth. Following this initial design, Chris has published the modern and simple Faricy and Faricy Stencil families and the experimentally geometric Fold family through T.26.

Santanera

Designed by José Luis Coyotl Mixcoatl (Mexico)
"If you haven't had the *alegría suprema* [joy] of reading one of Coyote's Spanish-to-English emails, you can experience the same rush of exuberance from his fonts," says Silus Dilworth. "Santanera is one of José's first T.26 releases and aptly translates the brilliance of this *estrella de levantamiento* [rising star]."

type foundry: Fluid

"Fluid exists in various forms that are brought together in multiple formats. Fluid does not seek to force a set style on any given situation, but rather adapts to the ideas and foresight of those it works with," says Lee Basford, Designer at Fluid.

Contact details

1/222 The Custard Factory
Gibb Street
Birmingham
B9 4AA
England

[w] www.fluidesign.co.uk
James Glover:
[e] james@fluidesign.co.uk
[e] drop@fluidesign.co.uk
[t] +44 (0)121 693 6913
[f] +44 (0)121 693 6911

euphoric

Euphoric

Fluid's Lee Basford explains how this font came about: "The Euphoric family began as only a few characters created specifically for a logo. However, on deciding to actually create a typeface from these forms, it seemed as though we were actually producing a final object from ideas that had been used by many designers in various forms for quite some time. We realised that no commercially available typeface of this genre actually existed at the time of Euphoric's creation.

"These small beginnings were slowly added to until we almost had a basic range of letter forms. In actuality, the font at this stage was far from complete – in some cases the drawing was inaccurate, there were no upper cases, numbers, or foreign characters. It was only on being approached by T.26 that the font was actually finalised. This complete version consisted of three weights, with italics, which were all complete with full character sets.

"All design for the font was created on the Macintosh. From simple block drawings in *FreeHand*, the ideas were transferred into *Fontographer*, where all final drawing was created over a long period of time. The actual kerning pairs were then created in *FontStudio*, as this seemed to offer a much more intuitive way of doing things, especially when there was so much kerning to be done. These kerning pairs were then imported back into *Fontographer*, where the final typeface was generated." (Licensed through T.26: Digital Type Foundry.)

nuephoric

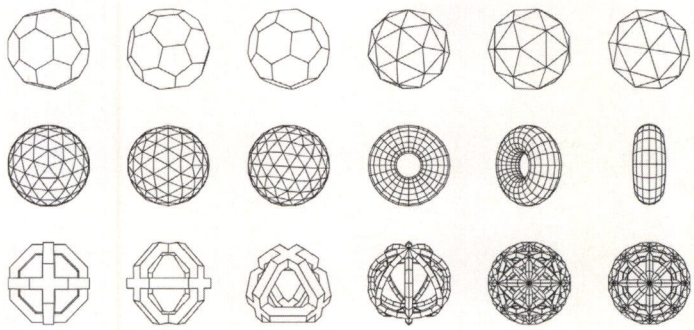
Nuephoric

Evolving from the origins of the Euphoric font designed several years earlier, the harsh angular form of Nuephoric was created through the removal of every possible curve in sight. "It was a laborious and mind-numbing process, but the results made it all worthwhile," says Lee Basford. (Licensed through the Fountain Type Foundry.)

HAIRCUT SIR?

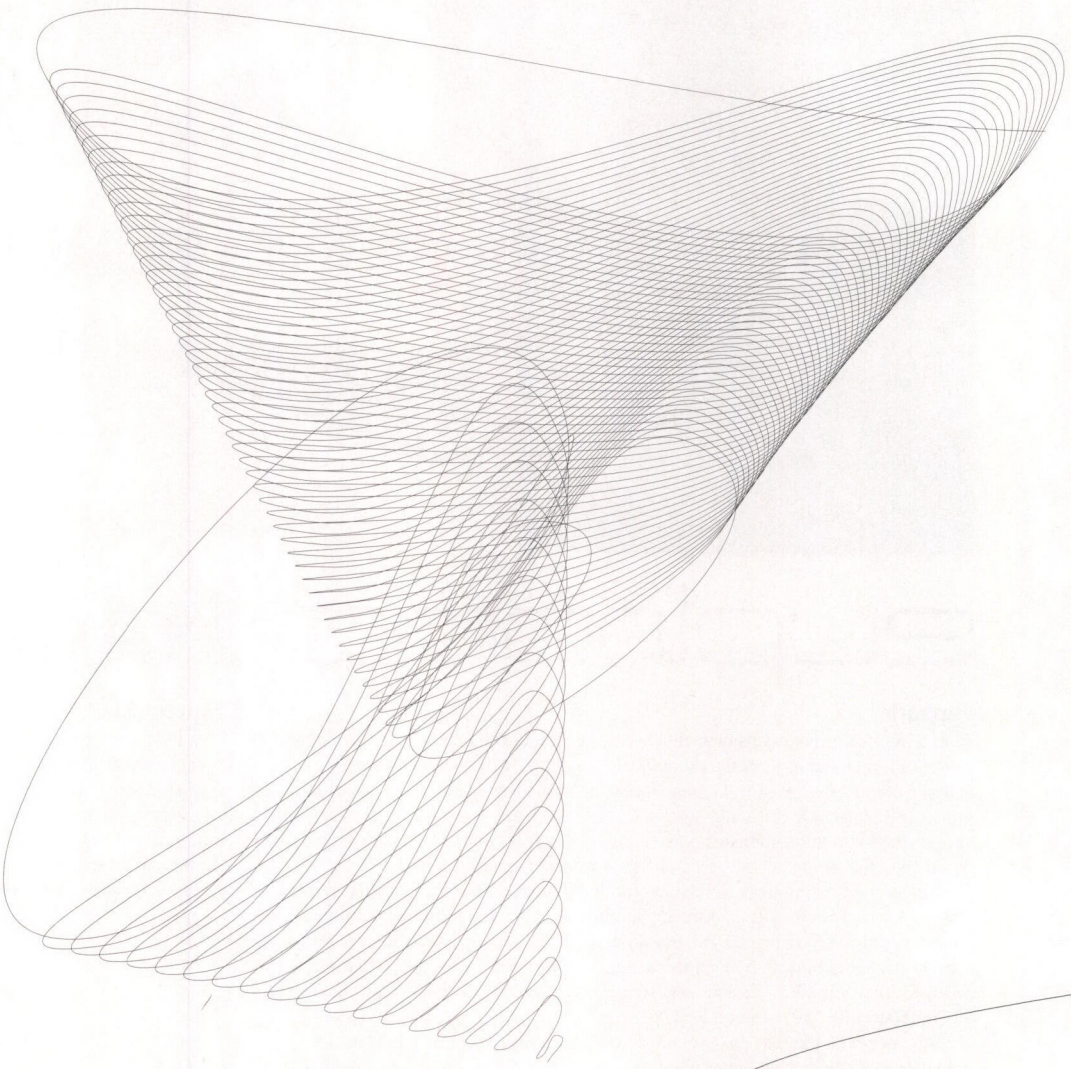
Haircut Sir?

"The idea for this typeface originated from an old 'press-in letter' price board, found in the attic of a hairdressers," begins Lee Basford of Fluid. "Each individual character was scanned into the computer and then drawn in *Fontographer*, creating a typeface with a relatively rough appearance. The kerning and spacing were deliberately designed in a haphazard way to create a heightened analogue feeling. Additional layers and textures were provided through the similar treatment of collected imagery." ([w] www.meisai.ne.nu)

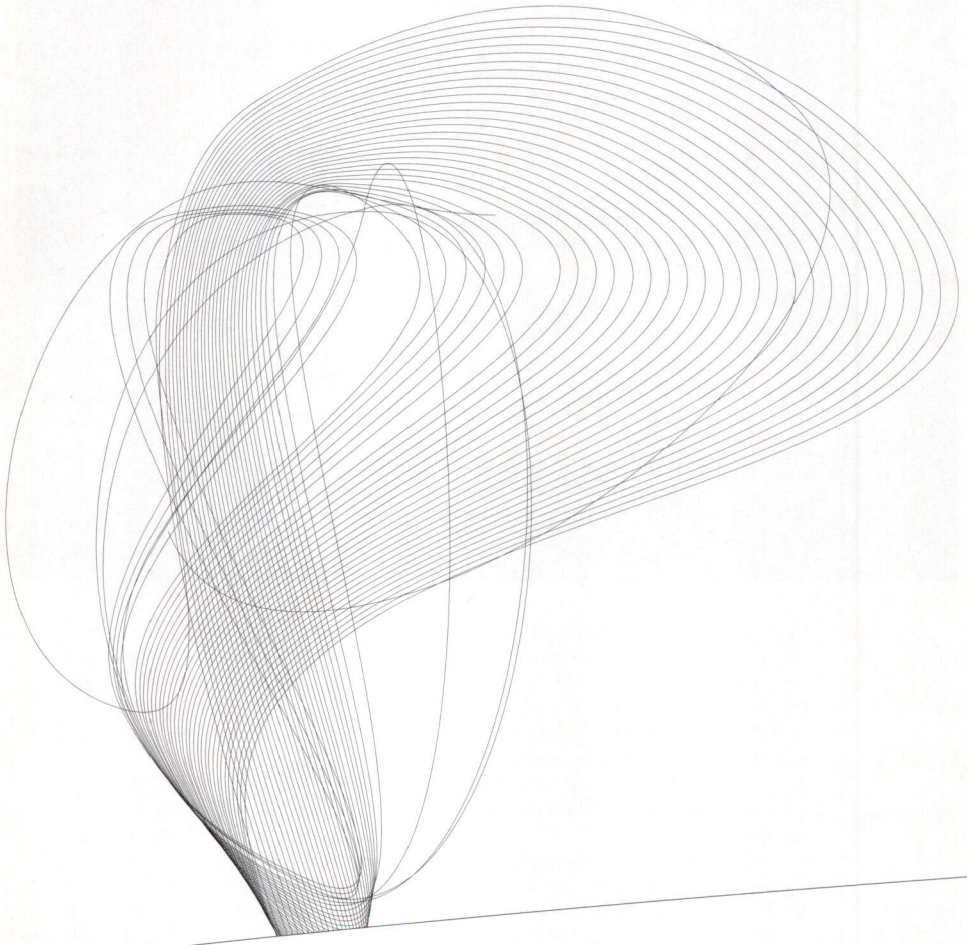


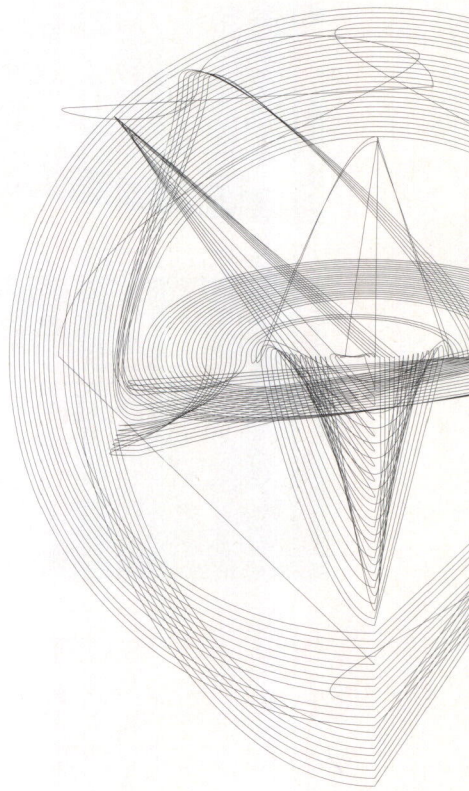
Form

The advent of this futuristic typeface was as a direct result of the recurring need within the the Fluid design studio for 3D wireframes. "Creating a series of characters constructed entirely from these geometric forms provided an invaluable source for numerous projects," explains Lee Basford. (Licensed through T.26: Digital Type Foundry.) ca-p



Typeface by Jeff Knowles at Research Studios
[e] jeff@researchstudios.com





Experimental typography

The digital era has brought about an explosion of new ideas and approaches in type design, but can the experimental school get along with typography's long-established traditions?

Since the arrival of the Mac on the design scene in the 1980s, typography has experienced a huge creative renaissance. Unhooking type from its physical presence on metal blocks and giving it the immediacy of the desktop has enabled it to interact with the other elements of design in ways previously unimaginable.

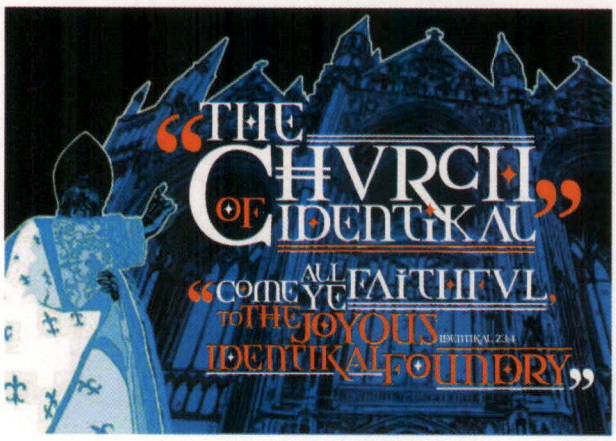
However, this revival isn't without its problems. Not only does the experimental spirit clash with the strong traditions with which type design has grown up, but even its proponents aren't agreed on what makes experimentation worthwhile. It looks like typography is having a mid-life crisis.

"Typography was one of the last areas of design to engage with the process of 'going overground'," explains Jon Wozencroft, Co-founder of FUSE. Thanks to the PC, "A

"Legibility is dependent on what we're used to reading; so when you introduce something new, it will be less legible" **Bruno Maag**

Above: According to Laurence Penney of Myfonts.com, "For an experimental font to succeed, it really needs a sustained marketing push." Identikal seems to have taken that message on board, these images coming from its impressive online presence.

Below: "It's vital to remember that typography, including font choice, should always depend on the job in hand. There are few generalisations, except this one!" Laurence Penney's comment is repeated by almost everyone in some form.



previously closed-off activity turned into the everyday chaos of communication." For Jon, "Type experimentation is the expression of this new freedom."

"Of course, type design is a discipline," says Bruno Maag, one half of the Dalton Maag foundry. Nobody disagrees with this assertion, but must experimentation and discipline be at odds?

For Jon Wozencroft, discipline isn't the enemy of experimentation – it's a driving force: "The part discipline plays in experimentation can be likened to the role of improvisation in music – before this can happen with any degree of accomplishment, you have to know your instrument inside out."

If Jon's right then the nature of that discipline will inform the direction of experimentation, and Bruno has a clue: "I would suggest that it's probably the starkest of all design disciplines. You only deal with black and white, with straights and curves." If this is the case then a natural direction for typographical experimentation would be towards self-expression and emotion.

These are the rules

Discipline means rules, and according to Silja Bilz, Editor of the soon-to-be-released *Type One*, these have two aspects: aesthetic and technological. Silja should know – a survey of experimental typography, *Type One* is subtitled *'Discipline and Progress in Typography'*. In the book's introduction, Silja identifies a few of typography's golden rules. These are often surprisingly specific: "The 'm' must not be a double 'n'; the counter of the 'o' must correspond with the optical width of the 'n'; the 'u' should always be slightly narrower than the 'n'."

To these, Thomas Schostok, the man behind Cape Arcona, is happy to add a few of his own: "Don't underestimate technique, and don't sell every font you make." And, of course: "Don't work too much – go to the beach, have a drink and look at the girls."

But if Identikal's Adam Hayes is right when he says, "Type design becomes experimental when the traditional rules are broken," then eventually experimentation has to undermine discipline. This is the dilemma faced by anyone wishing to push the boundaries: without the boundaries, they'd have nothing to push against and their experimentation would become completely meaningless.

The price of progress

"Experimentation by its very nature means trying new things. Legibility is dependent on what we're used to reading and so when you introduce something new, it will be less legible, for a while at least." Bruno Maag lays out the essential trade-off between legibility and experimentation which faces designers as they attempt to balance progress against utility.

Thomas Schostok agrees, but is keen to put things in context: "A hardly legible

headline can attract the reader's interest, while an illegible text will bore him. So the trade is done with that in mind." It's important then to know where to draw the line, literally.

Jeff Knowles of Research Studios goes one step further, "It depends on what you want the outcome to be. If you just want to use a typeface as a medium for an experiment, I don't believe legibility should even be considered." Illustrating the point, Bruno relates that, "When Baskerville introduced his new typeface, people thought reading it would make you go blind." Of course, nobody went blind, but if he'd worried about that eventuality, we'd have no Baskerville font.

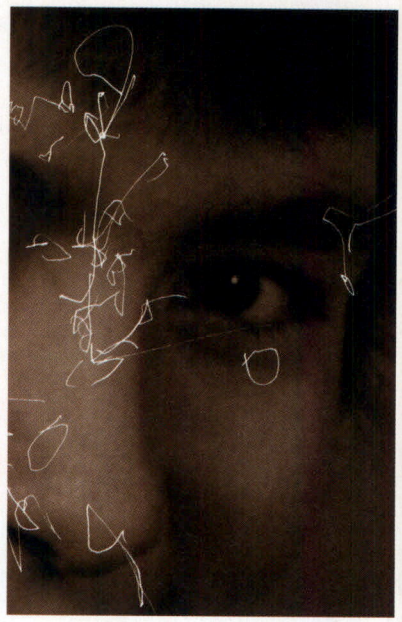
These considerations are a long way from the roots of typography, but the sentiment is echoed by Alexander Gelman, Head of Design Machine in New York: "Like experimental music (the kind that can actually be painful to the ear) experimental type is usually unreadable and worthless in terms of verbal communication." Strangely, this isn't a total condemnation, as Alexander says: "Nevertheless, the conceptual and artistic can be quite stimulating for the eye and the mind."

"The boundary of experimentation moved quickly once computers were introduced," says Jeff Knowles. "Experimentation now can be almost anything – press a key on the keyboard and it doesn't necessarily have to result in a character being displayed. It could be anything: a movie, a sound, a colour, a journey."

This begs the question, what makes type experimental? According to Jon Wozencroft it's simply, "Challenging an audience's perception of information." This implies a constant curve of development, as Jon explains: "The experimental has to keep abreast of new modes and habits that quickly 'familiarise' the new."

But Bruno Maag offers an interesting point here: "My aim in regard to aesthetics is to produce a beautiful piece of design work. A typeface that is good enough to be

FUSE – a platform for experimentation



Established by Jon Wozencroft and Neville Brody in 1991, *FUSE*, the publication and associated conference, has developed into an internationally renowned platform for experimental design and typography.

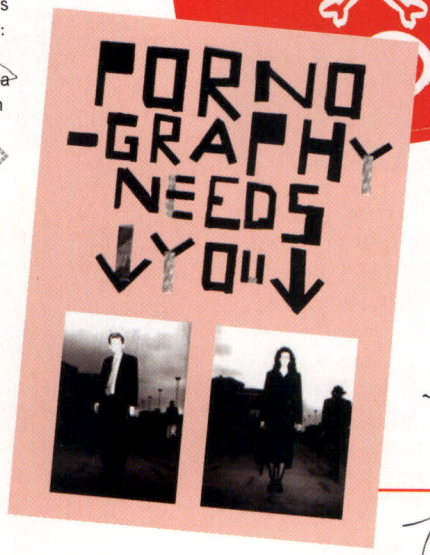
"The spirit of questioning is pivotal," says Jon. "From its outset, the project insisted upon a critical position in relation to the new, reflecting upon the positive and negative aspects of this period of change."

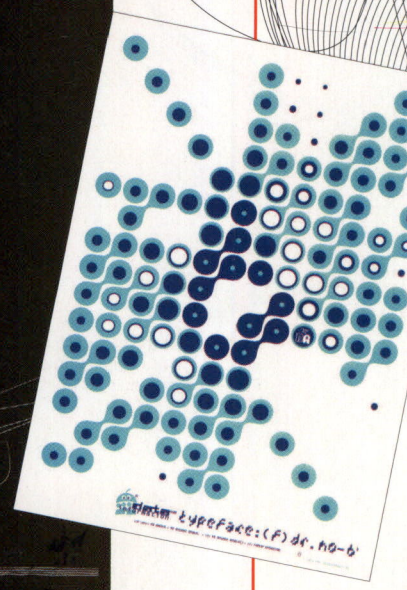
Each issue, four designers or typographers create an experimental typeface along with a poster based upon a central theme. The 19th issue is currently in production.

Jason Bailey's font F Sclerosis featured in the most recent edition. "My mother, Faith Bailey, had MS for nearly 30 years," says Jason. "MS impairs one's ability to communicate. I have tried to translate this into the font Sclerosis Script."

Jason used digitised examples of his mother's handwriting to construct the letterforms (pictured left), producing a very personal but still meaningful typeface. "Like the condition itself," he explains, "the experience of using Sclerosis Script cannot be controlled."

This type of experiment chimes well with Jon Wozencroft's stated aims for *FUSE*: "We wanted to inspire designers to take this period of change as an opportunity to re-assess the state of their chosen media – words and images."





FUSE gives designers and typographers the chance to create an experimental typeface, plus a poster, based on a central theme.

appreciated as quality craftsmanship." Is this a goal for the experimental designer too?

Thomas Schostok starts the ball rolling on this subject: "The way a font is perceived depends on very subtle details. They define the character of a font, its 'taste'. You read something and the word can give you a different feeling depending on the font used. Going deeper into this psychological theme is very important."

For Silja Bilz, experimentation is, "When the design leaves the type space as we have come to expect it so far." By this it seems Silja is saying that a simple departure is enough. "That can be expressed in the look and feel of a font or can be reflected in the intention of the designer. It can also be earned through the use of unusual means, solutions, samples and ideas."

This seems to be the clincher – experimentation takes account of the designer's intention in making the font. For Bruno Maag this wouldn't suffice: "Aesthetics are not enough," he says. "The same design has also got to fulfil its primary function – to communicate the word in a most legible form."

Thomas Schostok's final explanation pulls this all into focus: "If it expands the borders; if it finds a new code for a character; if it allows itself to go wrong." That's when typography becomes experimental.

The final frontier

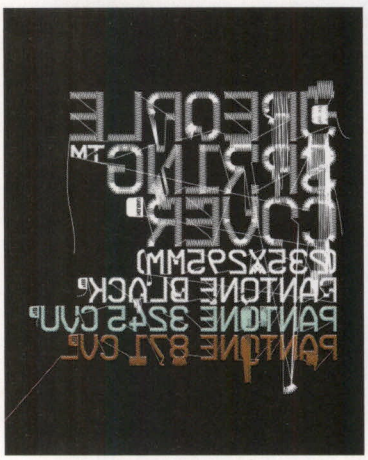
"Depending on the style of type, size, leading, spacing, you can alter how the viewer reads information. You can create an image with typography. You can influence opinions with typography." Bruno Maag is right when he makes these points – type has undeniable potential, but it seems that its experimental side has a long journey ahead if it is to realise its full potential.

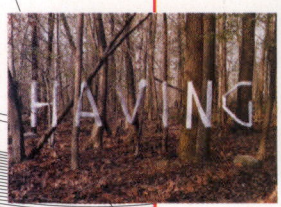
Jeff Knowles has an interesting take on the situation: "We are so saturated with typefaces that the greater challenge is to create a pure, timeless typeface." Experimentation should be part of the process but not the end itself: "The research and the inspiration should be experimental, the outcome should be breathtaking." ca-p

Type One: Discipline and Progress in Typography

The conflicting schools of typographic design have generated a lot of thought and a huge number of typefaces in the past few years. Until now, this creative explosion lacked a coherent survey, making and assessing the impact of experimental design very difficult.

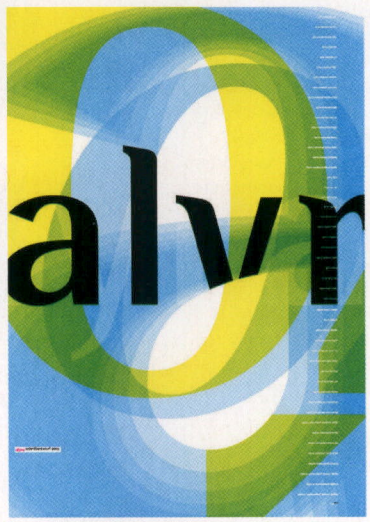
Type One aims to fill that void, not only presenting an overview of the diversity in current typography, but also revealing where conventions have become established and where valid new approaches exist.





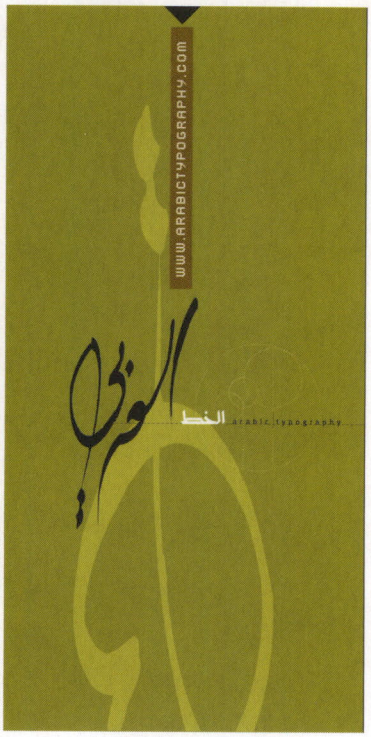
Edited by Silja Bilz, former Project and Product Manager for Corporate Type at the renowned Linotype Library, the book explores current thinking as well as visual output. "We were looking for a book that superficially might work as a compilation, but at the same time takes a position towards various and sometimes contradicting schools of typography," explains Robert Klanten, Co-editor on the project.

So are tradition and experimentation beyond reconciliation? "There is a certain ambivalence between discipline and progress," says Robert Klanten. "But the definitions tend to accelerate and control each other more than they are contradictions – more like Lennon and McCartney." *Type One* will be published by Die Gestalten Verlag in November.



The diversity of Western typography is celebrated in a new book by Die Gestalten Verlag. Pictured here are some examples of the experimental fonts found within its pages.

Eastern typography — full of promise



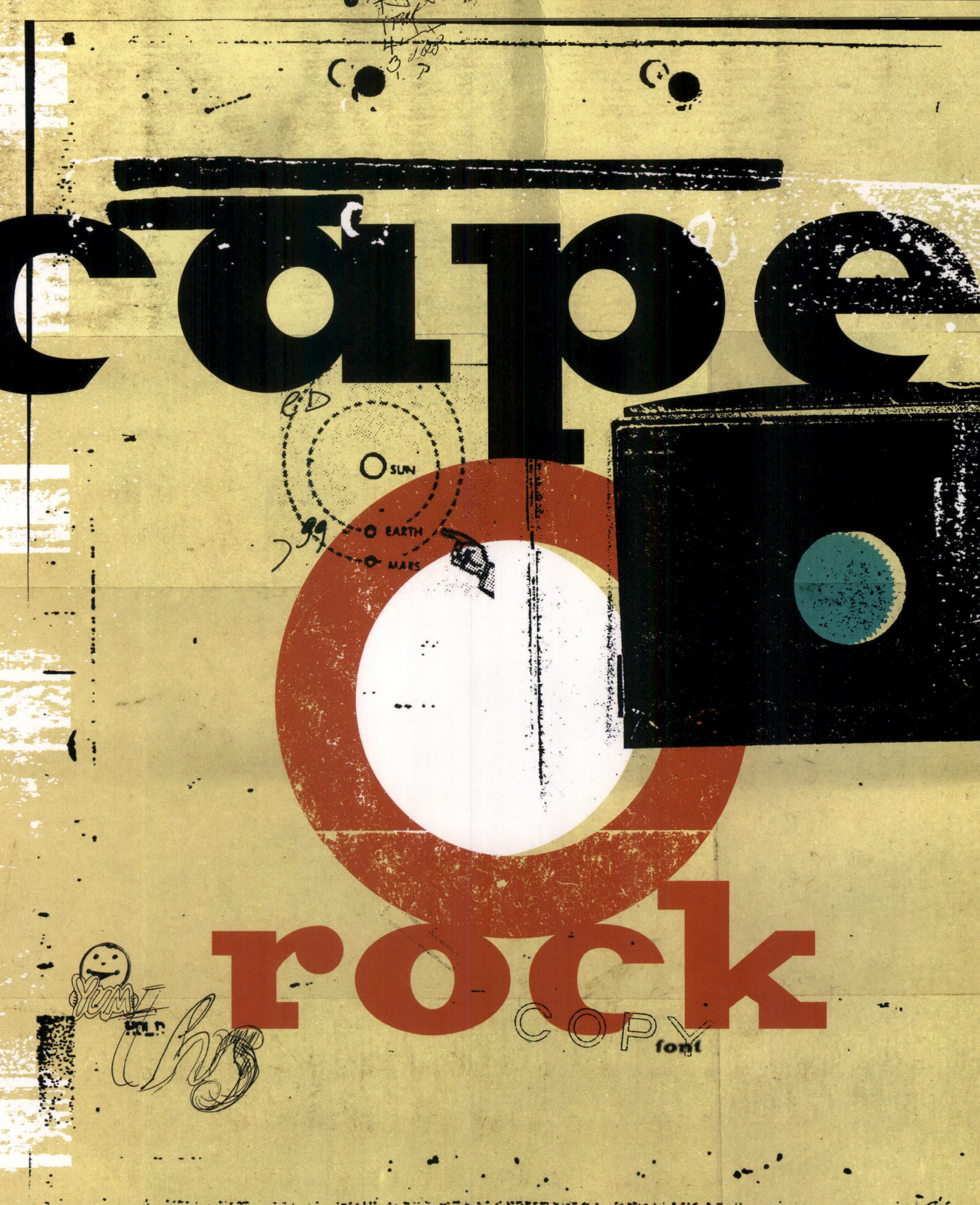
Typography is not confined to the Roman alphabet. Anywhere printed letterforms are used, typography will naturally have a foothold, but the effects of the digital revolution have not been felt evenly across these other traditions.

Many designers agree that non-Latin type design will become important in the future, though that impact is yet to be felt. Tarek Atrissi, a graphic designer based in the Netherlands, specialises in Arabic typography, which he feels has a long struggle ahead of it.

"In the West," explains Tarek, "there's a wide selection of typefaces available and designers can be satisfied using these 'ready-made' fonts. In the Arab world, however, there are so few fonts that the designer's involvement with both 'type design' and 'designing with type' is more likely to happen."

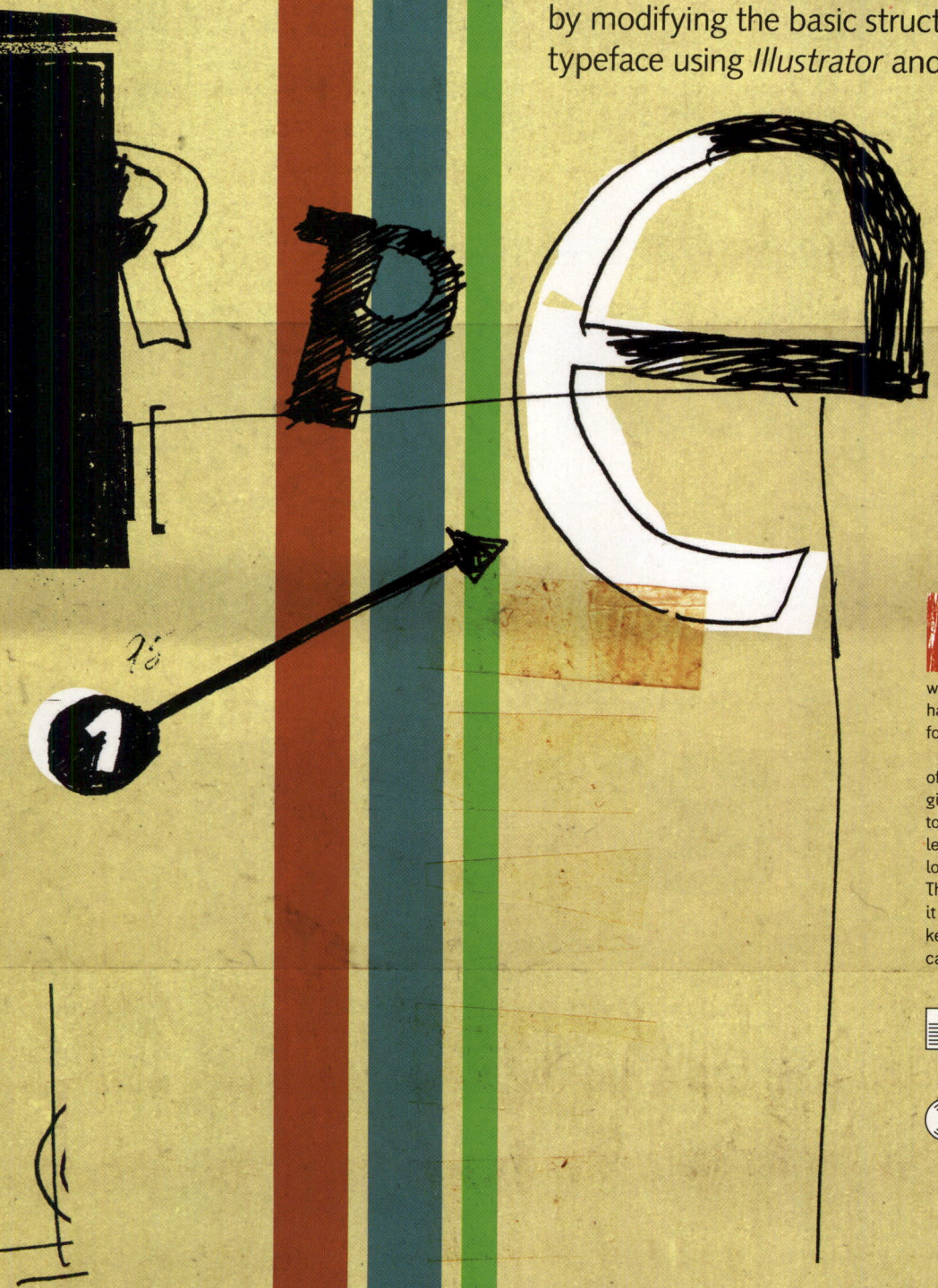
In an attempt to provide a forum around which Arabic typography can begin to develop, Tarek has set up arabictypography.com. While the scale of development may be much smaller, experimentation is no less alive — Tarek points to a typeface designed by one of his students, Fion Jouen, which is made of fried eggs. He assures us that it's legible too.

In the Arabic world there are few designers involved in font development. [w] www.arabictypography.com could change that.


crape
SUN
EARTH
MARS
rock
COPY
font

The birth of a cool typeface

Learn how to create a Cape Arcona-type font by modifying the basic structure of an existing typeface using *Illustrator* and *FontLab*...



Inspiration sometimes works in mysterious ways. For example, you see an old advert and you think that there's something to it. You can't quite put your finger on what it is, but you want to find out. At Cape Arcona Type Foundry we often have that feeling, so we end up experimenting with old fonts that never found their way in to the digital age.

By rebuilding the original shapes, you'll feel the spirit of the font coming alive. And by altering its outlines, you'll give it a new character. Many different routes can take you to your goal, but the easiest one begins in *Illustrator* and leads to *FontLab*. A careful sketch in *Illustrator* can save a lot of work in *FontLab*, where you'll fine-tune the font. Those final steps mean altering the outlines where you find it necessary, copying and pasting letters, spacing and kerning them and finally exporting them so that the font can be used on any computer. >

Expertise provided by Thomas Schostok of {ths} design. Visit **[w]** www.ths.nu and **[w]** www.cape-arcona.com.

All the components needed to complete this tutorial can be found on your cover CD in the Software\Tutorials\Tutorial files\Tutorial files\All\Cape Arcona folder.

Part 1: Setting up

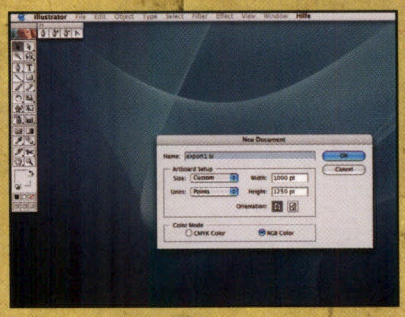
Begin by creating new documents in *Illustrator* and *FontLab*...

OpenType fonts

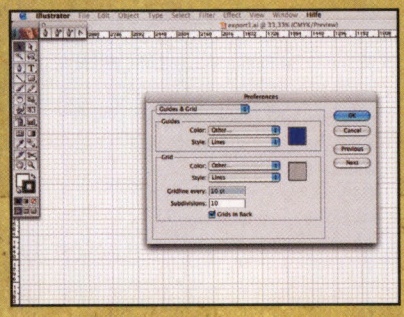
If you're going to export fonts, make them OpenType. OpenType unites font files that have been separated up to this point. This format enables the interchange of Macintosh and PC typefaces. One OpenType file will work on both a Mac and PC.

Reusing letterforms

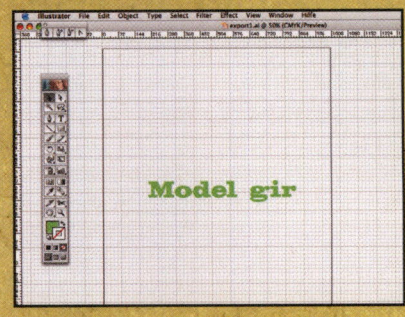
Create new letters from existing ones. You can easily create a 'B' and 'R' from the letter 'P', 'Q' from 'O', 'C' from 'O', 'R' from 'P', 'D' from 'I' and the half of the 'O', 'b', 'q' and 'd' are easily created by mirroring the letter 'p'.



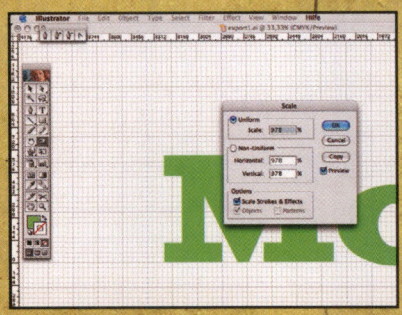
1 First, create a new document in *Illustrator*. It's important to set the Units to Points for when you import the font into *FontLab* later. Set the Width to 1,000pt and Height to 1,250pt. The Colour Mode doesn't matter here.



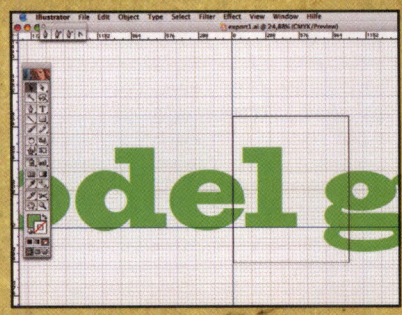
2 Set the grid of the document in Preferences> Guides & Grid. Set the 'Gridline every' to 10pt and the Subdivisions to 10. Activate the rulers under View>Show Rulers. Click at the top-left corner of the screen and drag the Ruler Origin to the bottom-left corner of your page.



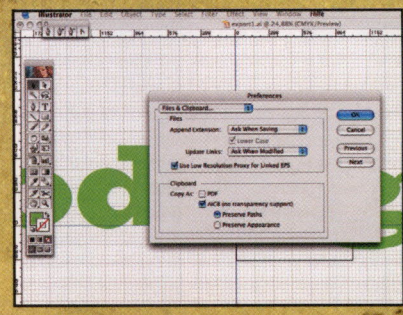
3 Open up trace.ai from the cover CD in *Illustrator*. It's a tracing of a headline from an old advertisement (advert6.jpg). It's old type and we want to 'coolify' some letters a bit. Select all and copy the letters 'Model gir' into your document.



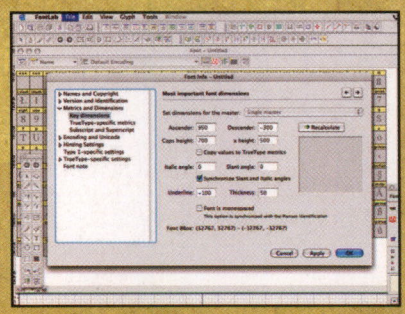
4 You need to resize the letters to fit into your document. Select all, double-click the Scale tool in the Tools palette and resize the letters up to 978 per cent. It's important to resize the letters this way, because their size can't be adjusted in *FontLab*.



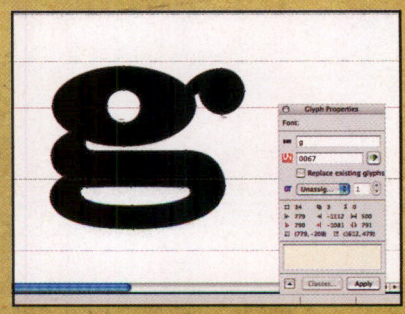
5 From the left ruler, drag a guideline and position it at 0. From the top ruler, drag a guideline and position it at 300. The horizontal ruler is now the baseline of the font. Adjust the 'ruler origin' again, this time to the point where the two guidelines you've drawn cross.



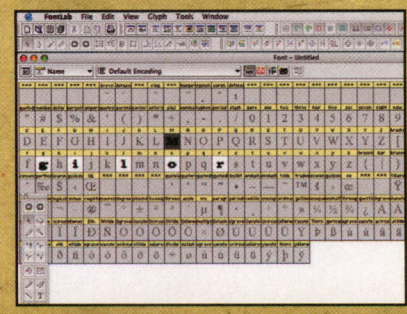
6 To ensure that you can copy your letters from *Illustrator* into *FontLab*, you need to modify the preferences. Select Preferences>Files & Clipboard. Disable PDF, enable AICB and select Preserve Paths. This is an important action, without which it wouldn't be possible to copy your letters.



7 Open *FontLab*. Create a new document (File>New). Set up your font by going to File>Font Info. In the left tab, click on 'Metrics and Dimensions', enter 'Font's UPM: 1,000' (Font's UPM represents the default character width). Again in the left tab click on Key Dimensions. Enter the following settings – Ascender: 950, Descender: -300. The sum of these values represents the size of the *Illustrator* document (950+300=1250). Click OK.



8 Set *FontLab* Preferences>General, activate 'Do not rescale EPS files'. Go back to *Illustrator*, select one letter, such as the 'g'. Copy it into the clipboard. Head back to *FontLab* and double-click the 'g'. Make sure that, in the Editing Layers palette, Outline is highlighted. Edit>Paste the 'g' in the active Glyph window. Do that with all the other glyphs from the *Illustrator* document.



9 When you paste the glyphs into *FontLab*, the position of the glyphs is identical to the position in *Illustrator*, which means that there's too much space between the left sidebearing and sometimes the glyph. You don't have to move the glyphs by hand, because this can be done automatically in *FontLab*.

Part 2: Designing the font

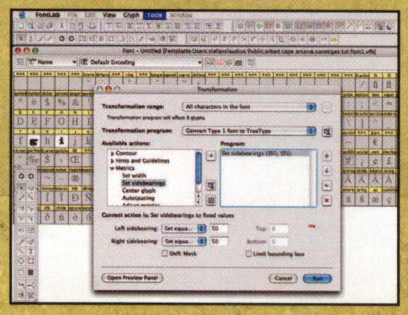
Find out how to give an old font a brand new flavour...

Mastering metrics

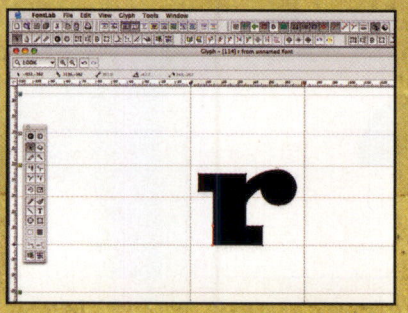
When you space a font, always make sure that you get the metrics right. The better the metrics of a font, the less kerning is needed. Take your time on the metrics – if it's done properly, it'll take half the time spent on the whole typeface creation process.

Test sheets

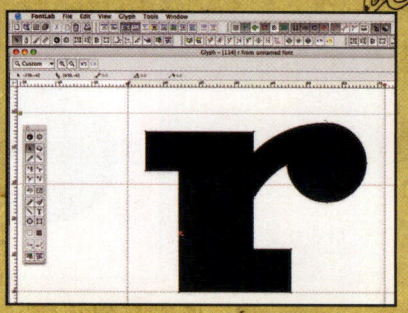
Prepare or download kerning and spacing test sheets. They are text files that can be loaded in *FontLab*, meaning that you don't have to type in every word you want to see in the Metrics window.



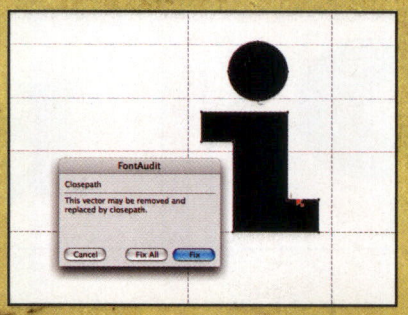
1 Now set the left and right sidebearing of each glyph automatically. Select Tools>Transform Range. Set 'Transformation range' to 'All characters in the font'. Open the Metrics tab, and double-click 'Set sidebearings'. Set the left and right sidebearing to 'Set equal to 50'. Click Run. Now all the letters have the same spacing to their left and right sides.



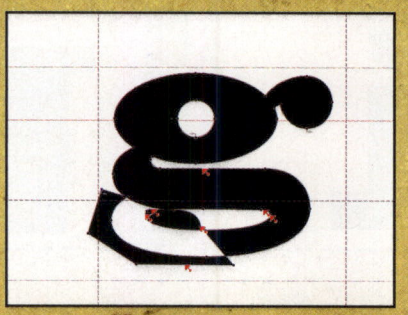
2 Double-click the 'r'. Select the two corners of the bottom-left serif by drawing a rectangle with the Edit tool. Then open the Window> Transformation panel. Shift x to 91, y to 0, and click Apply. Choose the corner points that are now unnecessary by clicking on them separately with the mouse and deleting them (Edit>Delete).



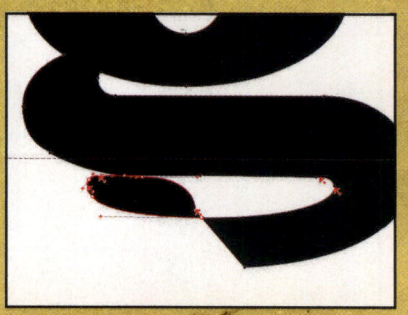
3 Activate the 'Error detection' in *FontLab* (View>Show Layers>FontAudit). You'll see a red arrow at the left vertical line of the 'r'. By clicking on it, FontAudit opens a dialog box and warns you that the vector is not exactly vertical. Click on Fix to correct it automatically.



4 You can delete the serif for the glyphs 'i' and 'l' because they are similar to the 'r'. If you take the 'i', FontAudit warns you again that a vector may be removed, so click on Fix. This sometimes happens due to the conversion of vector points from *Illustrator* to *FontLab*. The same thing happens when using *FreeHand*.



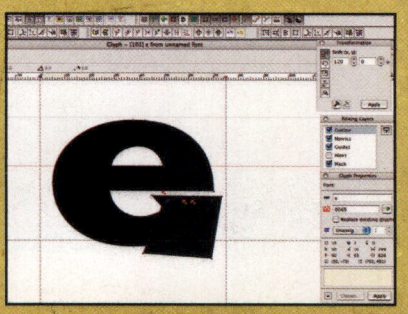
5 Now you need to 'coolify' the 'g' by cutting away part of it. First, draw a freeform shape with the Drawing tool around the section you want to delete. We chose the bottom-left part of the 'g', to break up the traditional antiqua form. Deselect the freeform shape (Edit>Deselect) and choose Outline>Delete Intersection.



6 It seems like nothing has changed. Select the Magic Wand tool and click on the bottom-left part of the freeform shape and delete it (Edit>Delete). Use the Magic Wand again and select the remaining part of the freeform shape then press Edit>Delete.

7 Clean up the paths and corner points by deleting them, moving the Bézier curves and using *FontLabs'* FontAudit tool by clicking on the red arrows to 'Fix' it. You now have a much cleaner tail and the 'g' already looks much cooler.

8 It's already nice, but it's not Cape Arcona enough! We want to delete the upper-right tail now. One by one, select and delete the points you don't need any more. Where the tail started you should now have a straight line. Also delete these two points. By holding the Alt key and click-dragging the handle of the top point to the right, you'll create a new curve.



9 Close the 'g' Glyph window and double-click on 'e'. Do the same as before with the 'g' by drawing a freeform shape at the lower-right part of the 'e'. Notice that the intersection part doesn't appear white. That's because the contours in *Illustrator* were reversed, which sometimes happens during tracing.

Designing the font continued...

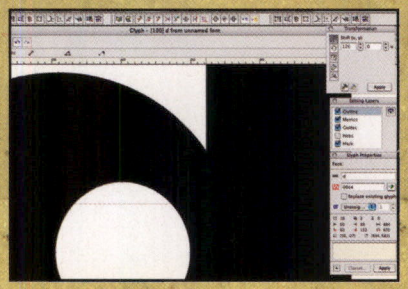
Extreme points

When building a glyph, take as few points as possible but as many as necessary. Points should be placed at the ends of lines and in the extremities of curves.

Moving handles

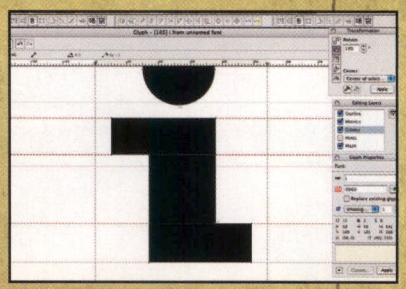
In *FontLab*, when you've made the handles of a point tangential (node properties), nothing changes in the first stage. Only when you move the handle will the desired effects show.

10 First, use the Magic Wand tool to select the freeform shape. Then go back to Edit>Tool and use the right mouse button (Opt-click on the Mac) to select 'Reverse contours' in the pop-up window. Deselect everything and choose Outline>Delete Intersection.

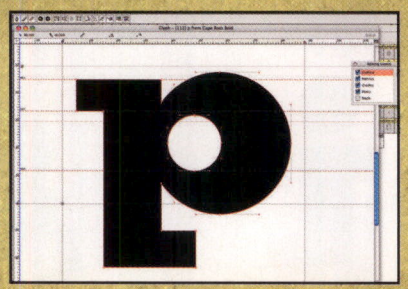


11 Close the 'e' Glyph window. Go through all the remaining glyphs and use the FontAudit tool by clicking on the red arrow at the problem zones. Mostly there aren't any visual changes, but for getting a professional font, it's important to have optimised curves and corner points.

12 You can easily add new glyphs by modifying existing ones. Many letters are just mirror images of other letters – for example, the letters 'd', 'b', 'p', 'q'. Copy 'd', paste it into 'p', rotate it in the Transformation panel by 180 degrees. The position of it is not exact, so you'll need to correct that.



13 Close the 'p' Glyph window, and open 'i'. In the Editing Layers window, highlight Guides. Drag a guide to the top of the 'i' serif. Right/Opt-click and choose 'Convert to global' in the pop-up window to set a global guide displayed in all letters. Do this with the top and bottom of both serifs in the 'i'.

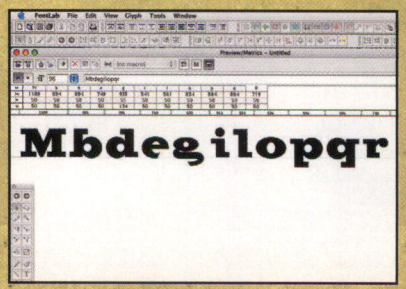


14 Back to the 'p'. Highlight the Outline layer in the Editing Layers window again, and select the whole glyph. Move it down by dragging it at the top-left corner to the first guideline we created. It will snap to it. Adjust the bottom of the upper serif a bit by moving the two points.

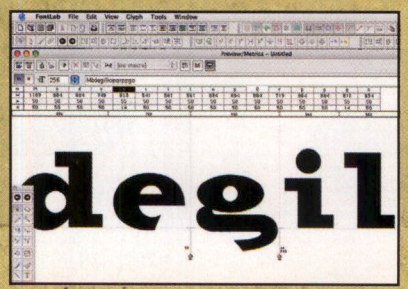
15 Copy the 'd' to 'b', flip it horizontally (Tools>Outline>H Mirror). Do the same by copying 'p' to 'q'. You can also add more characters to the font by using the other glyphs as a base to your design.

Part 3: Spacing your font

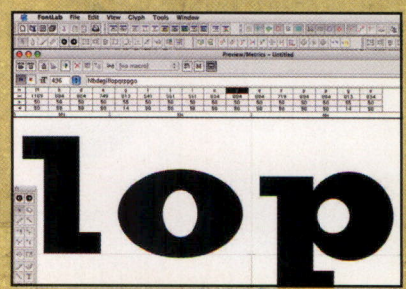
Take your time in getting the metrics and kerning right...



1 In the Font window, select all and go to Window>New Metrics Window. You'll now see every letter in the font and its corresponding size, left and right sidebearing. We suggest that novices use the visual method for spacing a font. It's not the most accurate solution, but you get okay results quickly.



2 Click on the 'g', and the left and the right borders appear. Drag the right handle to position 14. Since the white space is eliminated, the 'g' now fits better to the other letters in the font. The aim in spacing is to equalise the white space between the letters.



3 Generally a round character such as an 'o' needs less space in the left/right sidebearings than a vertical form such as 'i' or 'l'. In this case, the effect doesn't show up, because the strong serifs create a visual distance to the neighbouring letters.

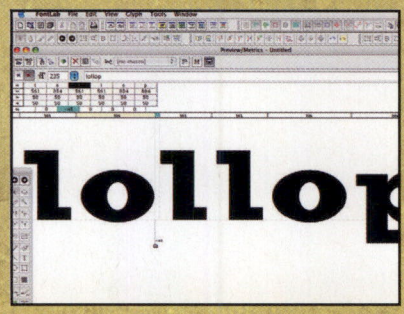
Part 4: Colour correction

Don't be afraid to experiment and push a few boundaries...

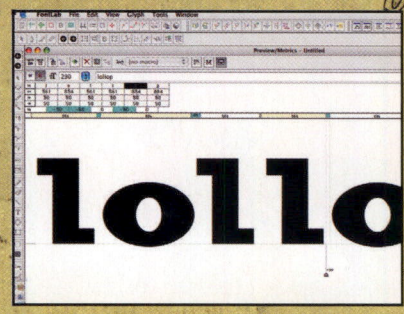
Special characters

When you plan to make composed foreign characters such as 'é', copy the 'e' and Edit>Paste Special into the 'é' slot and activate 'outline, left sidebearing, right sidebearing and reference to glyph'. If you make changes to the original 'e', they will appear in the 'é' character too.

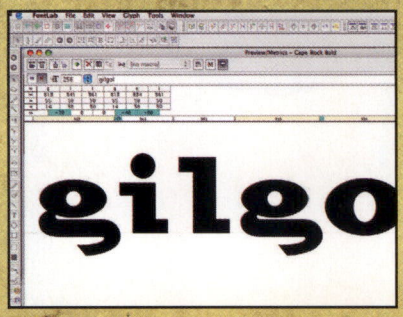
1 Normally, a font needs more characters to do the kerning, but here we give you some examples... In the Metrics window, type the word 'lollop'. Select the second 'l' and click on the red 'K' in the top-left of the screen to activate the kerning editor.



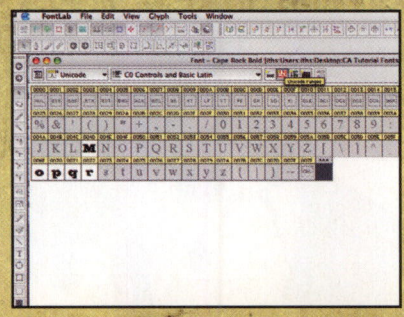
2 Do you see the white space between the 'o' and the second 'l'? Optically, it's more than the space between 'o' and 'p', so you need to define an exception. That is what kerning is about. Click on the second 'l' and drag it to the left until the space seems to be similar to the space between 'o' and 'p'. This means a value of -80.



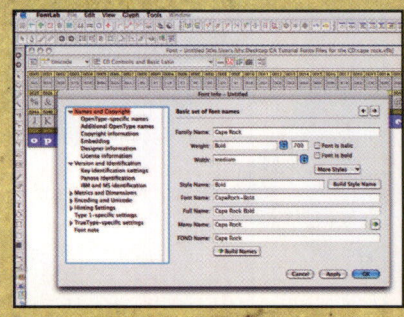
3 Do the same with the third 'l' and the 'o' at the right of it. We chose a value of -30. Be warned that these values are not rules! Kerning is always about finding the 'optical' balance. Also, not all glyphs need to be kerned. Important kerning pairs are Vo, Va, To, Te, Yo, Ya, for example.



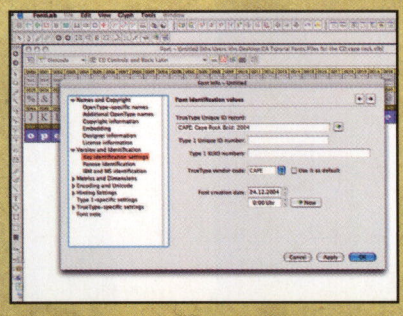
4 Remember we changed the metrics of 'g' earlier? Well, here, we want to kern the pair 'gi' like we did before – in this case, to -70. Do the same with 'go', which we've given a value of -40.



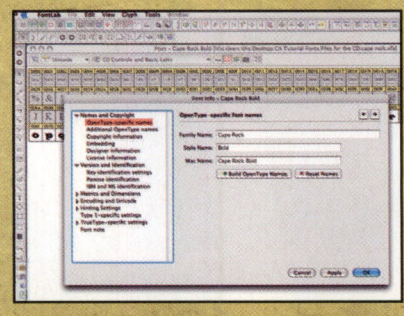
5 Since there aren't many glyphs left for kerning, you can now prepare your font for exporting. In the Font window, make sure that you activate the red 'Unicode ranges' button, 'CO Controls and Basic Latin' and 'Unicode'. This action is required to make it compatible with the Windows/Mac world, and to save it as OpenType.



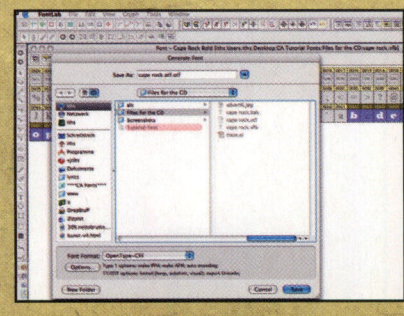
6 Let's give our font a name. (File>Font info...). In 'Names and Copyright', enter Cape Rock as the Family Name. In the Weight pop-up, select Bold, click on Build Style Name and Build Names (the green diamond button). *FontLab* will automatically create the correct Styles/Names for our font.



7 Click on 'Version and Identification' in the left window. At 'TrueType Version record:' click again on the green diamond. Click on 'Key identification settings' at the left tab. In the 'TrueType Unique ID record' click on the diamond. This will set a Unique Identification record. This is so that we won't get any possible font conflict with a font already installed in the system.



8 To save your file as OpenType, you have to set the font name. Do this by clicking back to 'Names and Copyright' then 'OpenType-specific names', and then click on the green diamond at 'Build OpenType Names'.



9 Generate the OpenType by going to File> Generate Font. In the Font Format pop-up select OpenType-CFF. Click Save. *FontLab* now generates an OpenType Font that will work on both Windows and Macintosh computers. ca-p

Changing Times

Create a stunning piece of artwork using one of your system's most boring fonts. It might sound like madness, but it could be the key to some *Illustrator* fun...

"The times they are a-changin'," sang Bob Dylan, but we're pretty certain he was referring to social upheaval and not manipulating one of your system's least interesting fonts.

There's nothing intrinsically bad about Times New Roman, also known simply as Times, designed in 1931 by Monotype under the leadership of Stanley Morison. It has, however, suffered from over-use, being the default serif font that people use to bring a touch of class to their PowerPoint presentations. This has meant the over-exposed font has been sent to the retirement home by serious designers, who feel it lends an unnecessary pipe-and-slippers air to their work.

However, with a bit of imagination, boring crusty fonts can be injected with some digital Viagra and used as the basis for some interesting artwork. Using the outlines of the font as a starting point, coupled with Adobe *Illustrator's* innumerable possibilities, you'll be able to create an image that uses nothing but a selection of characters from the Times Roman font. Insane? Perhaps, but this is an experiment anyone can do...

Expertise provided by Jason Arber, Senior Editor and Co-founder of Pixelsurgeon. Visit **[w]** www.pixelsurgeon.com or contact the company at **[e]** info@pixelsurgeon.com.

Part 1: Setting up in Illustrator

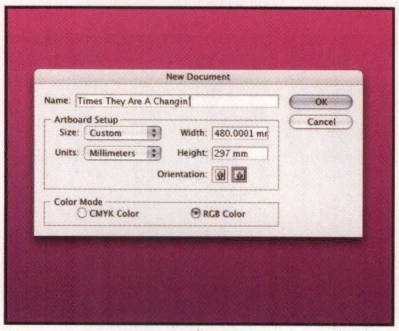
To begin your project, choose a font and get your letters on the canvas...

Alternative fonts

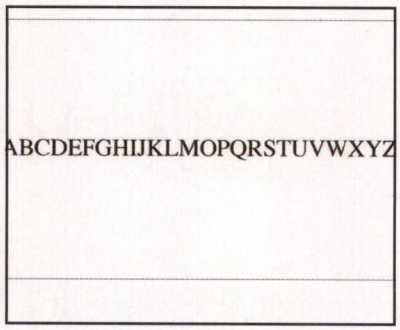
Although we've suggested using Times as the basis for this experiment, there's nothing to stop you from using a more interesting font for your illustration; or better yet, use a Dingbat font. A Dingbat font is a typeface that uses images rather than alphabetical characters.

Spraying letters

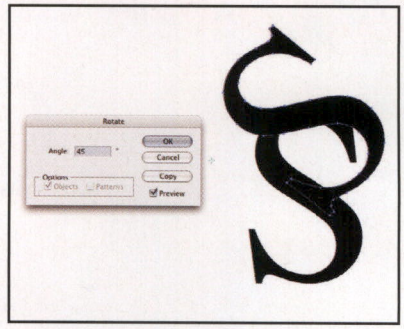
An alternative to manually dragging dozens of letter 'A's around is to use the Symbol Sprayer tool from the Tools palette. Drag your initial modified letter 'A' character into the Symbols palette and with the new symbol selected, start spraying the character all over the page. Adobe usefully includes other tools to increase the randomness, including spacing, angle and colour.



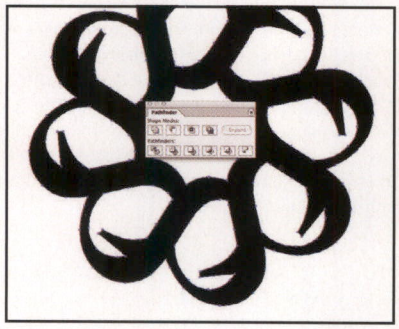
1 Open Adobe *Illustrator CS* and create a new document to the desired size, and with a colour mode of RGB. If you plan to render your illustration out to *Photoshop*, it's usually best to work in RGB and convert to CMYK later if the image is to be printed.



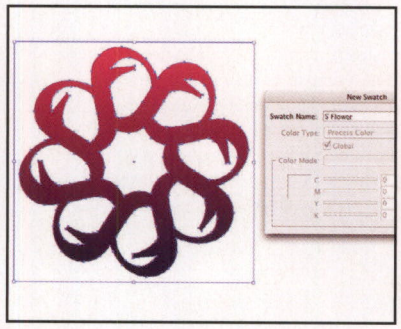
2 With the Type tool, click on the canvas and type out A to Z in upper case characters using Times Roman. Any point size will do as long as it fills the canvas from left to right. With the text selected, convert it to outlines (Type>Create Outlines).



3 Create a new layer from the Layers palette and, having ungrouped the letters (Object> Ungroup), drag an 'S' to it. Copy the 'S' and paste it in front (Edit>Paste in Front). Then rotate the copy to 45 degrees by Alt-clicking (Windows) or Opt-clicking (Mac) with the Rotate tool.

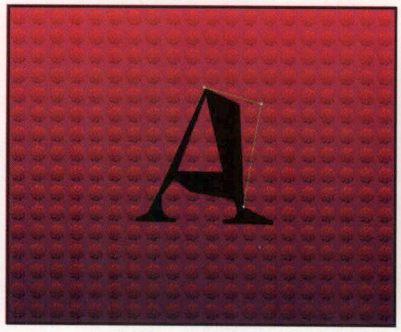


4 Repeat the procedure until you create a flower pattern. With all the duplicates selected, use the Pathfinder palette and the Add Shape to Area tool to combine the letters into a single shape. Click the Expand button to make the change permanent.

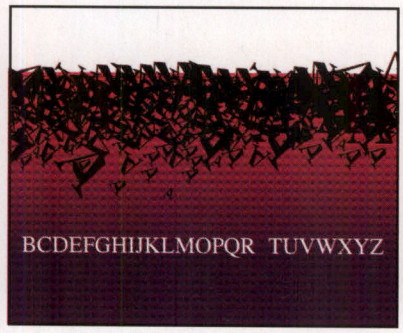


5 Colour the new shape with a gradient from the Swatches palette (you can edit the colours by dragging colour chips onto the Gradient palette). Draw a square with no stroke or fill around the shape, and with both selected define the shape as a pattern (Edit>Define Pattern...)

6 Draw a rectangle larger than your illustration area (to allow for bleed) and fill with a gradient. Copy the rectangle and Paste in Front; choose your new pattern from the Swatches palette to fill the top rectangle with your 'S' flower shape.



7 Create a new layer and drag an upper case 'A' character to it. Using the Convert Anchor Point tool (hold down the Pen tool on the toolbar to see a list of options), click on each Bézier control point to remove the curve. Use the Direct Selection tool to distort the outline.



8 With the freshly distorted 'A', copy and paste multiple times, or Alt-drag (Windows) Opt-drag (Macs), the character to create a random collage covering the top third of the image. Resize the characters and rotate to add more variety.

9 Group or unify the random characters (Object>Group or use the Pathfinder palette to Add to Shape Area) then copy and paste to make a new layer. Rotate by 180 degrees for the bottom row and flip Vertically to duplicate the top row in another colour.

Part 2: Using borders

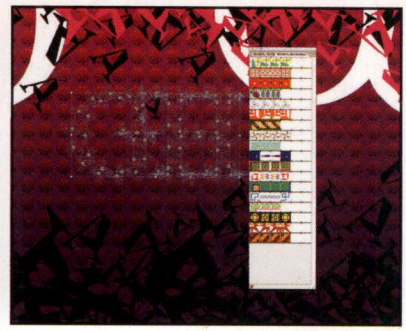
Illustrator's decorative borders can be used to good effect...

New fonts

If you've enjoyed manipulating the font, why not use your new creations as the basis for a brand new typeface for your personal use? You can use some of the apps from *FontLab* ([w] www.fontlab.com), such as the excellent ScanFont or TypeTool to quickly convert your modified characters into a new font.

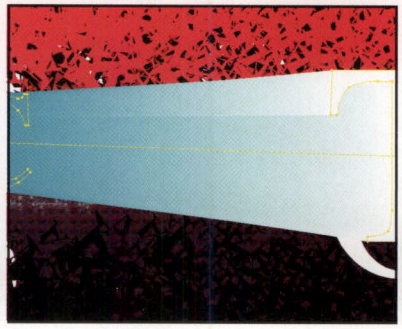
1 Drag the 'O' character to a fresh layer, below the 'A' layer, and duplicate it several times in a random fashion, resizing the characters to different sizes. With the largest 'O', stick it on its layer and drag the layer above the clustered 'A' characters.

2 Create a new layer and drag the 'G' and 'H' glyphs to it. Group them together and then ensure that the fill and stroke are set to none.

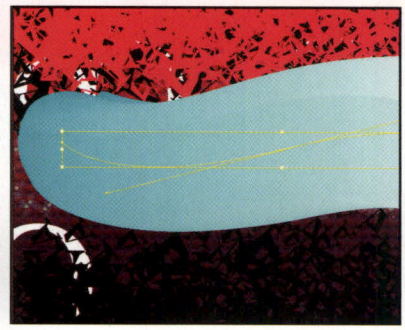


3 Although Adobe's default decorative borders are for the most part extremely cheesy, applying them with no fill can make ordinary letters abstract. Use the pop-out menu on the Brushes palette to call up Borders_Decorative library and apply the Curlicue border pattern.

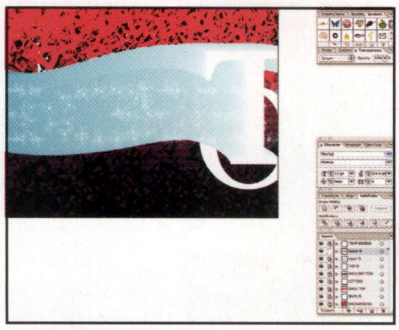
4 On another new layer, take the letter 'C', enlarge it and colour in a teal colour using the Swatches palette. Move the glyph to the far left of the page, making sure it's vertically centred.



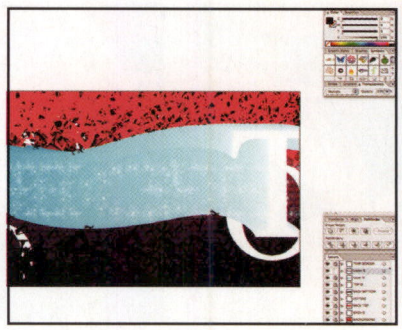
5 Drag the 'T' character to the same layer, enlarge it and move it to the far right. Using the Blend tool from the Tools palette, click on an anchor point on the 'T' and a roughly corresponding point on the 'C' character. The two characters will smoothly morph into each other.



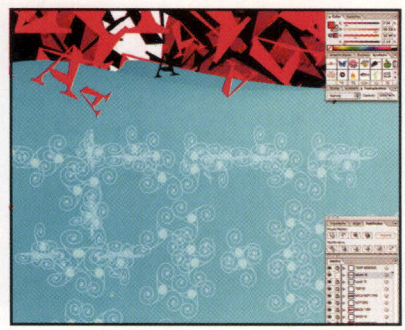
6 The line that joins the characters together can be manipulated just like any other line, leading to some interesting effects. Use the Pen tool to add an anchor point then click and drag with the Convert Anchor Point tool to give the line a gentle curve.



7 Having created a more dynamic blend between the 'C' and 'T' glyphs, reorder the layers so that the Curlicue layer is above the blend layer. Click on the Curlicued characters and choose a transparency type of Screen from the Transparency palette.



8 On another fresh layer, grab some of the black distorted 'A' characters and paste them randomly so they begin to creep over the top of the curved morph between the 'C' and 'T' characters.



9 Do the same thing with some of the coloured 'A' characters from the top of the page, by placing them as if they're starting to topple out of the pile towards the bottom of the page.

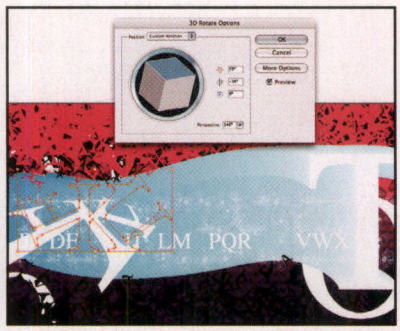
Part 3: Rotating letters

Create abstract shapes with scaled and rotated letters...

Different modes

When swapping layered images between *Illustrator* and *Photoshop*, you'll quickly notice that the two applications handle Blending modes, such as Multiply and Screen, differently. *Photoshop's* effects are layer-based, while *Illustrator's* transparency modes are object-based, which means elements in a single *Illustrator* layer can contain different modes. You might discover unexpected results when exporting that layer to *Photoshop*.

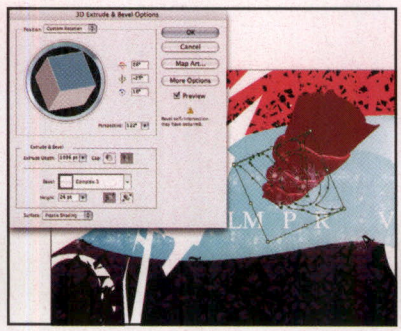
1 Create a new layer and drag the 'F', 'K' and 'U' characters to it. Rotate and scale them to create a new abstract shape and use the Pathfinder palette to join them into a single character using the Add to Shape Area command.



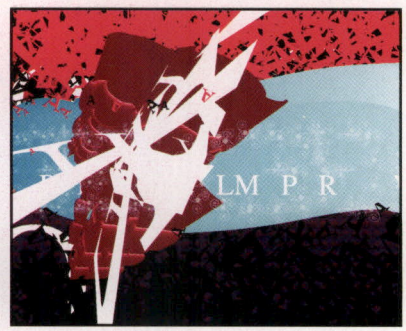
2 Rotate the shape in 3D space (Effect>3D> Rotate...) using the cube. By clicking the Preview box you'll be able to see the effect of your transformations. To make the shape even more abstract, increase the perspective to a high value.

3 Copy the shape and paste it in front. Completely change the appearance of the joined figure by rotating the duplicate, which re-renders its shape in 3D space. Repeat once or twice.

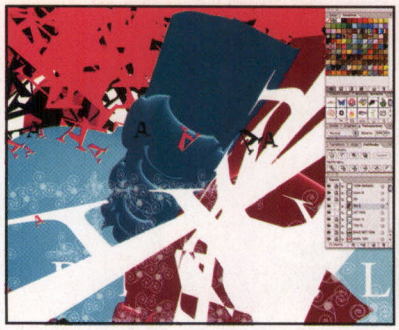
4 Take the 'W' and 'Q' characters and join them together with the Pathfinder palette. Scale the combined characters as required, rotate slightly and colour magenta. Use the 3D effect again, this time the 3D Extrude & Bevel option (Effects>3D> Extrude & Bevel...)



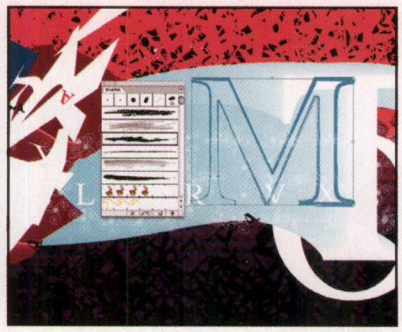
5 Rotate the shape, create an Extrude Depth of 1,000 points and turn the Cap off for a hollow appearance. Use a complex Bevel with a generous height (disregard the warning about Bevel self-intersection) and ensure that the new 3D abstract shape has a Perspective setting of around 120 degrees. Click OK.



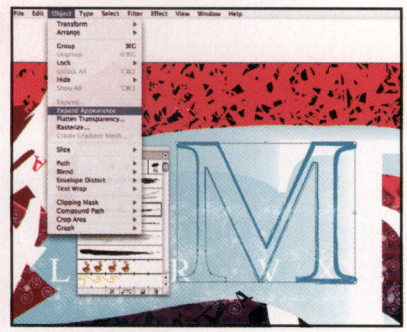
6 As with the previous 3D experiment, copying and pasting then rotating the duplicate will create new abstract shapes as the Extrusion and Bevelling re-render. Move the shapes around until you're happy with the composition.



7 In addition to changing the rotation, you can change the scale and the colour of the underlying shape, which remains fully editable. Change the colour of the last shape to teal.



8 Drag the 'M' to a new layer, set the fill to None, but give it a stroke of the teal colour used previously. From the Brush palette apply one of the default Art Brushes, such as Rough Charcoal.



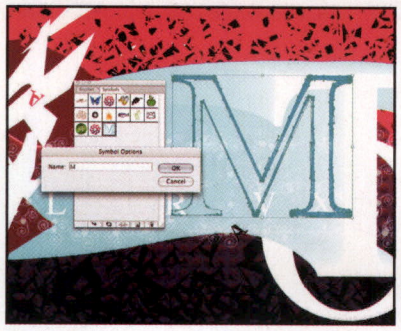
9 With the 'M' still selected, choose Expand Appearance from the Object menu. This converts the Rough Charcoal effect from a brush to editable outlines for further manipulation.

Part 4: Final steps

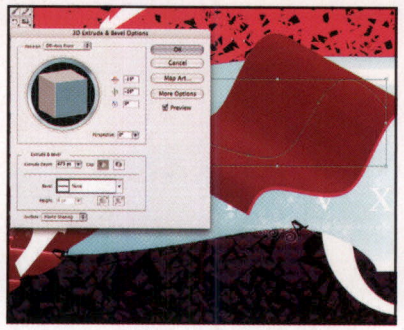
Complete your illustration and then export it to *Photoshop*...

Using filters

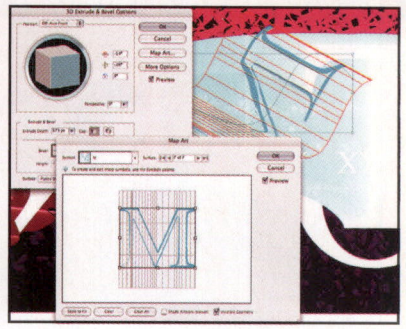
The Distort filters (Filter>Distort and Effect>Distort & Transform) are a useful set of tools for having creative fun with character outlines. The difference is that filters make non-editable changes to shapes, while an effect can be edited at will by double-clicking on its name in the Appearance palette.



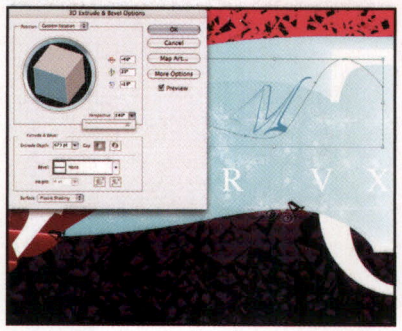
1 Drag the expanded 'M' shape into the Symbols palette. Double-click on the 'M' in the Symbols palette and give it a meaningful name, then click OK. This enables access to the 'M' shape for the next 3D experiment.



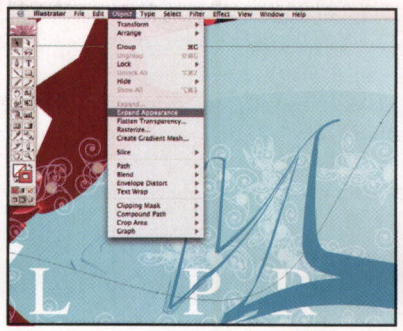
2 Use the Pen tool to draw a wavy line, like a flag blowing in the wind seen from its bottom edge. Give the line a stroke (the colour is unimportant) and a fill of None. Apply a 3D Extrude & Bevel with an Extrude Depth of around 700 pixels and Bevel set to None.



3 Still inside the 3D Options window, click Map Art... and navigate to the top surface. From the Symbol menu choose the 'M' shape, scale it using the resize handles and check the Invisible Geometry box. With Preview also checked, this will result in just the distorted 'M'. Click OK.

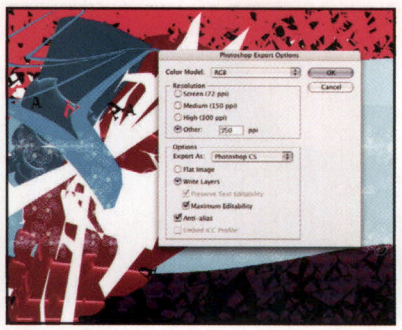


4 Back in the 3D Extrude & Bevel Options play with the Rotation and Perspective options to create the effect you want – which can take some experimentation – and click OK to render the new shape.

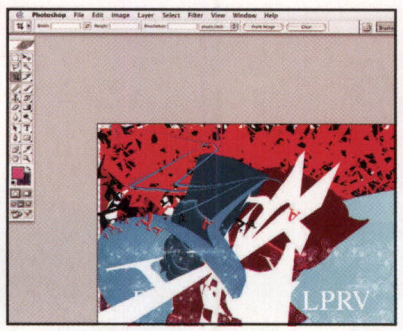


5 Choose Expand Appearance from the Object menu again because you'll want to maintain the carefully created shape if you enlarge or rotate the underlying shape.

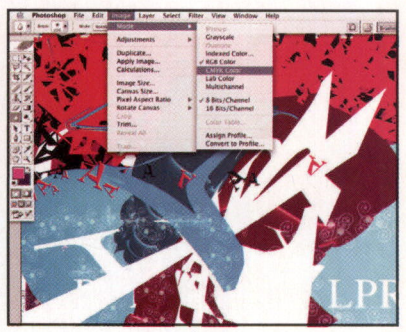
6 Move the new distorted 'M' shape into position. The *Illustrator* part of your artwork is nearly complete, so take the time to adjust the composition. The remaining Times characters can be bunched up to form part of the overall image.



7 For final fine-tuning, export the image to *Photoshop* (File>Export...). Be aware that some of the 3D effects with wild perspectives can extend the edge of your artwork considerably and result in unnecessarily large files that take ages to render. Ensure that Write Layers is turned on and click OK.



8 Open the resulting file in *Photoshop*, which should have the layers intact. Use the Crop tool to trim any excess artwork from the 3D rotations using the Crop tool from the Tools palette.



9 Tweak individual layers, such as applying localised blurring and adding noise. If the artwork is destined for print, flatten the layers (Layer>Flatten Image) and convert to CMYK (Image>Mode>CMYK Colour). Save your file as a TIFF and you're done! ca-p

Exclusive Monotype

Win £2,999-worth of fonts and get your own typeface in the Monotype Library!

Computer Arts Projects and *Computer Arts* have teamed up with Monotype Imaging to bring you the chance of not only winning the company's complete library of typefaces, worth a massive £2,999, but also of having your typeface included in the Monotype Library. If judged good enough, your typeface will join the likes of Gill Sans, Cartier Book, Mundo Sans and Baskerville.

This competition provides the chance for aspiring type designers to get noticed and have their font included in one of the world's biggest collections of commercial typefaces. You'll find all the details on what you need to do to enter, plus the rules and closing date on the right.

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1,352 fonts including nearly 400 new releases and other fonts new to the collection.

All of the classic Monotype fonts such as: Bembo, Dante, Ellington, Gill Sans, Fournier and Palatino.

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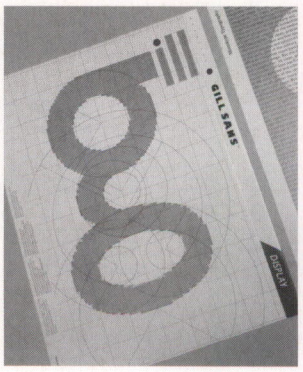

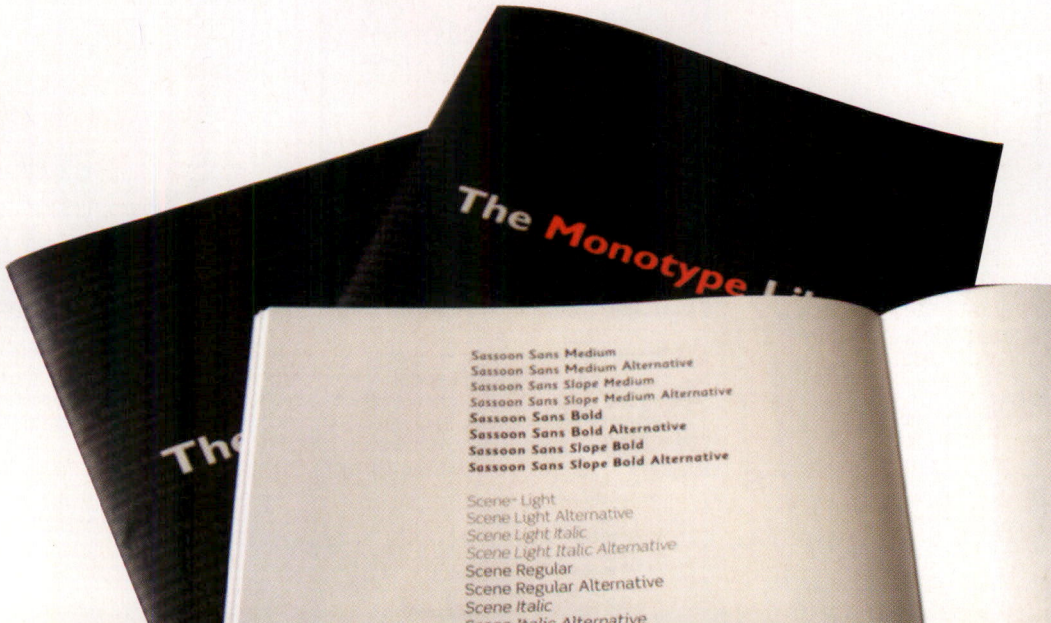

competition

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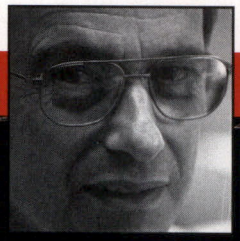
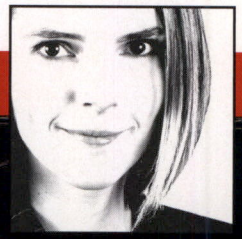
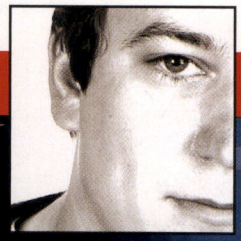
The judges



Robin Nicholas
Head of Typography
Monotype Imaging



Gillian Carson
Senior Editor
Computer Arts



Rob Carney
Associate Editor
Computer Arts Projects

What you have to do to win

In order to win this fantastic prize, you need to send us a font that you've designed. The font can be in TrueType, Postscript 1 or OpenType format, but must be your own work and designed within the last two years. For it to be eligible, the font cannot currently be sold by any commercial font foundry.

If judged good enough, the font will be included in Monotype's Library alongside such classics as Bembo, Dante and Ellington. The winner will also receive the entire Monotype Library, worth £2,999.

Send your entries via email to **rob.carney@futurenet.co.uk** with the subject heading **Monotype competition**. Alternatively, you can send your font on CD, with contact details, to the following address:

Monotype Library competition
Computer Arts Projects
30 Monmouth St
Bath, BA1 2BW

Judging will take place on **Friday 15 April, 2005**. Any entries submitted beyond this date will be disqualified.

The rules

The closing date for this competition is Friday 15 April, 2005. Employees of Monotype Imaging and Future Publishing, their agents and families are not permitted to enter. Multiple entries are not accepted. The Editor's decision is final and there are no cash alternatives. No other correspondence will be entered into. If you are entering by post and do not wish any of the companies involved in this competition to contact you with further offers, please indicate this on your entry. We will not pass your details on to third parties.

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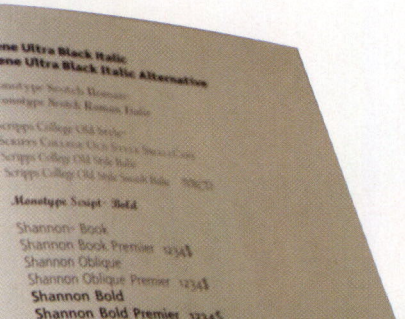
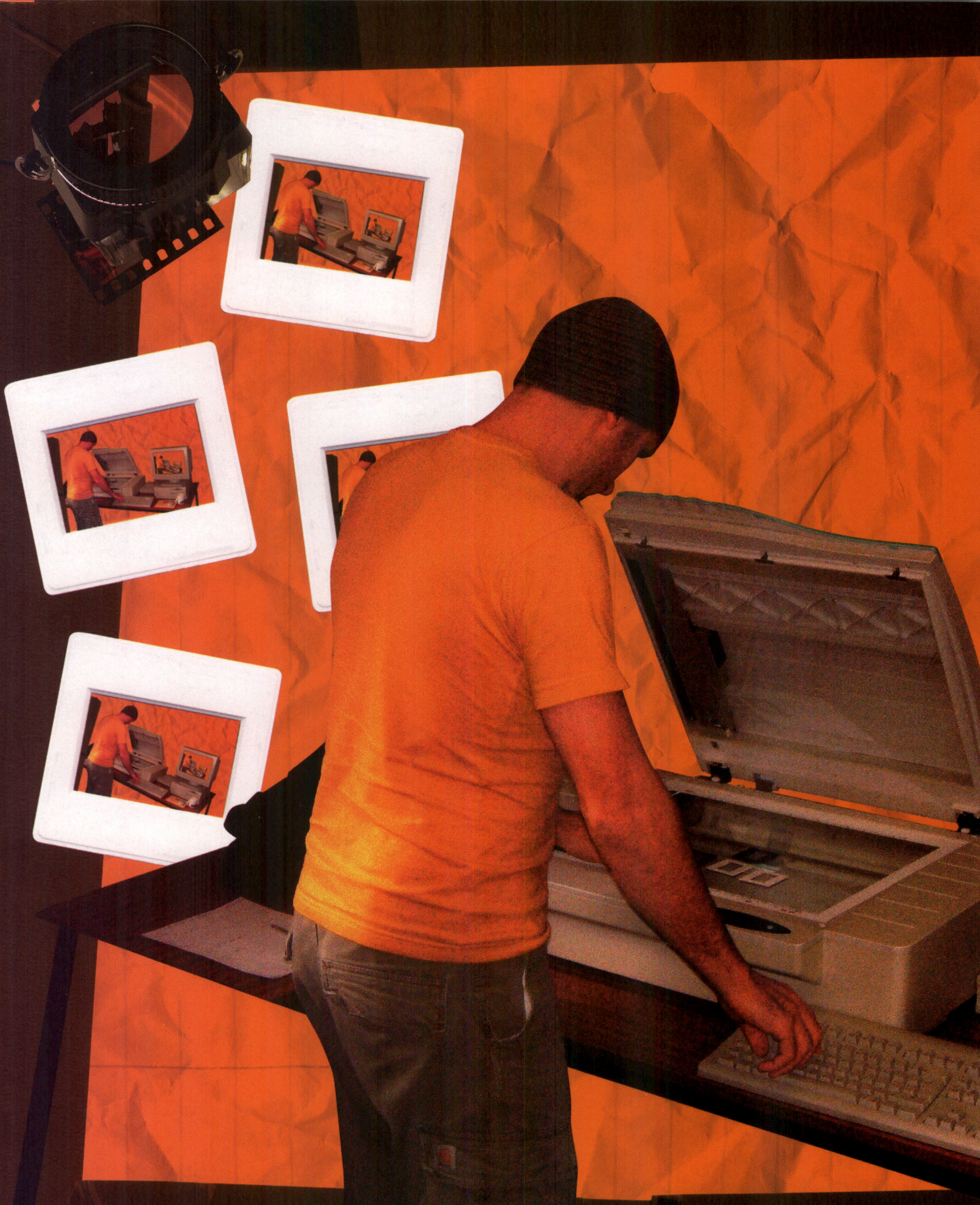




experimental layout

With innumerable fonts and digital tools now easily available, there's no excuse for not getting creative with type...

There's an old saying that in order to break rules, you first have to understand them, and that's perfectly true when it comes to designing typography for commercial publications. Magazine design in particular is an area where taking big risks with self-indulgent design can prove to be costly, but that's not to say you can't be creative and experiment – you just need to understand your markets and produce design that speaks clearly and effectively to them.

Modern technology in design means you can experiment and discard different design approaches in minutes, and never have you had so much power when it comes to manipulating type, with the ability to size, rotate and skew, fill type with colour and images. This is something that, only three decades ago, typesetters would have thought of as science fiction.

With this power comes responsibility. Perhaps one of the most important factor to have affected typography in the last 20 years is the typefaces they decided to install on the Apple Mac – who hasn't suffered from eyestrain reading a poster all set in upper case Zapf Chancery.

With this is mind, over the next few pages we show you a few things to consider when choosing a typographical approach for your layouts, and we also offer some suggestions for producing creative typography that is practical too.

Expertise provided by Dylan Channon. A magazine designer for over a decade, Dylan is currently part of a small team managing Future Publishing's migration from *QuarkXPress* to *InDesign CS*.

The components needed to complete this tutorial can be downloaded via the following web link: ftp://ftp.futurenet.com/pub/arts/cdfiles/cap66_tutorial_layout.zip

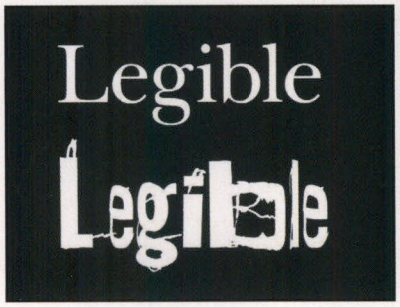
Illustration: Xavier Robleda [e] davisonrobleda@aol.com

Part 1: Experimental body copy

Ideas for experimenting with your layouts, and some legibility issues to consider...

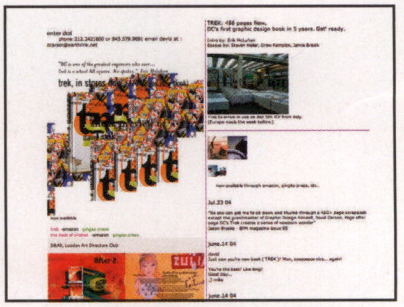
Keep it legal

When it comes to publishing your work, make absolutely sure that you have a licence for the typefaces you're using, and don't just assume that because they were installed on your computer when you bought it that you have. The same goes for fonts you may have downloaded from the web or got from a cover-mounted CD. There are plenty of type foundries that can help you out with font purchasing and licensing, and most, if not all, have websites where you can buy online.

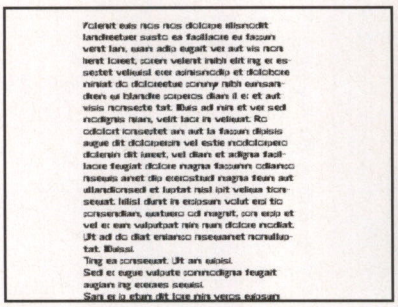


1 It's an age-old dilemma for the commercial designer – how to make your typography interesting while at the same time legible. After all, what we're required to do most of the time is to convey information. Take a look at the example above and it's easy to see why it's often simpler to stick with tradition.

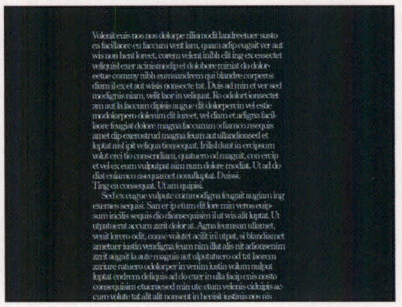
2 Many designers have become synonymous with experimental typography, and perhaps the most consistent in recent times is Neville Brody. Check out his website at **[w]** www.researchstudios.com to see some of his latest work.



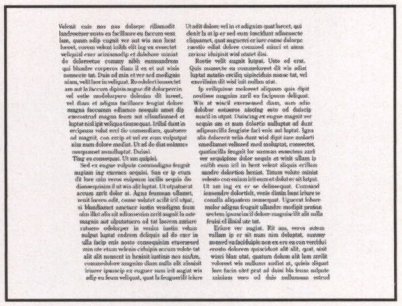
3 Another of Brody's contemporaries across the Atlantic, David Carson, has also been incredibly influential in modern typography. Carson's work on *Ray Gun* and *Surfer* is legendary, and what designer doesn't own a well-thumbed copy of his acclaimed book *The End of Print.*



4 It's not just the choice of typeface that can compromise legibility though. Here, heavily tracked body copy combined with tight leading also makes the copy hard to read. Although not to be ignored, body copy is probably the area where least experimentation is possible.



5 Now you need to 'open up' the illustration a little by adding white parts at the edges of some borders. Add a new layer called 'white' and choose the Lasso tool. Select the areas at the top and the bottom of the design. Hold down the Alt key and create straight lines with the Lasso tool.

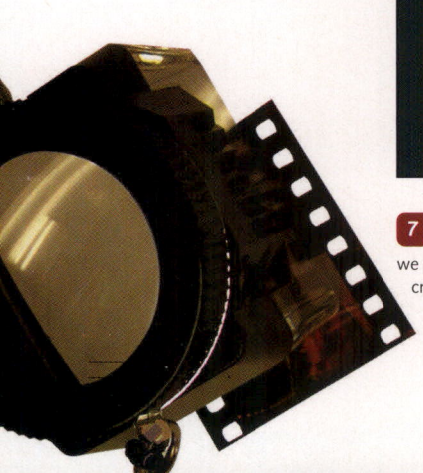


6 Here are a few examples of how you can experiment with body copy without compromising legibility. First, play around with the alignment of copy or set the columns on an angle. Either of these options can add interest without making the copy harder to read.

7 In this example, rather than using a traditional first line indent to highlight paragraph breaks, we pull the start of the paragraph out of the margin, creating a unique hanging indent effect.

8 Here's a more unusual approach to handling columns of body copy. The bottom line of text reads into the top of the following column, and so on. This approach works best where you have a lot of vertical height to work with, such as on a poster.

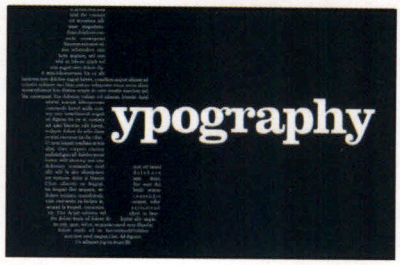
9 As well as angling the margins of columns of text, an unusual approach would be to angle the lines of copy themselves. It's worth trying out a few different angles – if you take it too far, once again legibility will suffer.



Experimental body copy continued...

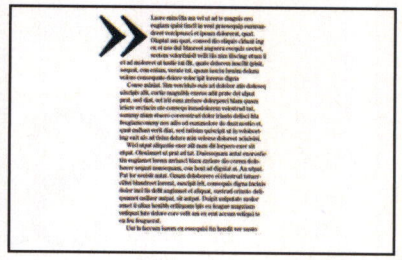
Aspire to the greats

As well as getting inspiration from modern-day typographers such as Neville Brody, Jonathan Barnbook and Jeremy Tankard, its also worth taking a look at what are considered the more classical typographers. Search online for names such as Stanley Morrison, Jan Tischold and Eric Gill.



10 Today's digital type enables effects that would have been time-consuming or even impossible back in the days of metal type or paste up. Here the body copy has been flowed into a letter. The odd widows and orphans this may create can easily be edited manually.

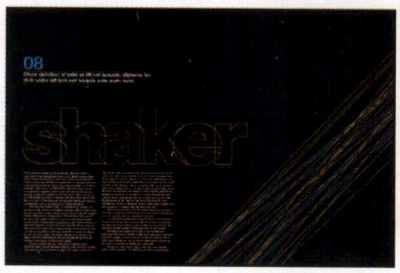
11 Drop caps are a good old-fashioned device used everywhere, but there's no excuse not to experiment with them. Drop caps create entry points to your copy, and, in this example, the drop cap sits outside the margin but still serves the same function as a more traditional one that sits inside.



12 Drop caps don't necessarily have to be letters. A simple bracket device can create an entry point just as successfully as a letter. Other things to try out could be using an image, or something as simple as emboldening the first line or paragraph.

Part 2: Heading further

Having looked at various body copy ideas, here are a few suggestions for taking your headlines further...



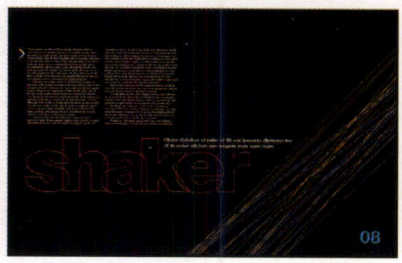
1 Headlines are probably the area where you can get the most creative, and where the smaller number of words means that legibility isn't as much of an issue. Here, over-tracked outlined characters are still readable because of their size.

2 Rather than just putting your headline on top of a picture, why not combine the two by putting an image into the headline copy. This technique will obviously work better with bolder type; narrower serif faces would not show enough of the image to create the desired effect.

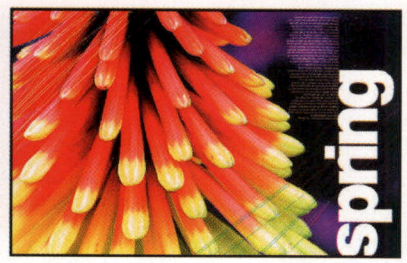
3 Again, when it comes to headlines there's no need to stick with tradition. Running a headline vertically between the columns of body copy creates a unique-looking page, and the bold type and short headline means that again it's easily readable.

flora
"Gait praesecte tatue commolore voluptatPeriusto commy num accum dolore feugiuer ad eniamet dunt ad erciduisis nos aliquam consed euis diamcommodit wis accumsan venibh exeraessi"
flora

4 A different approach with headlines would be to use an enlarged pull-quote or intro to give a feel for the feature, rather than just a traditional headline. This is a technique Neville Brody used to great effect in *The Face* in the 1980s.



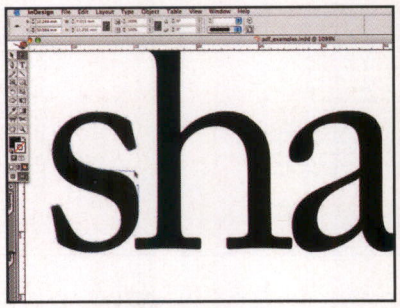
5 As well as the style of typography you use, there's no need to stick to the traditional hierarchy of headline followed by standfirst followed by copy. Here, the order of the elements is re-arranged, but the layout still works.



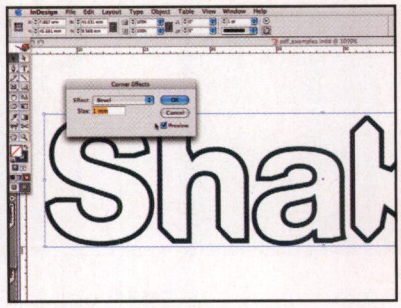
6 To recap, the most important issues when deciding on a typographical approach to your layout is to consider to what degree you can afford to sacrifice legibility for the sake of the design. The real trick is to create a stunning design that still delivers the information clearly and effectively.

Part 3: Changing faces

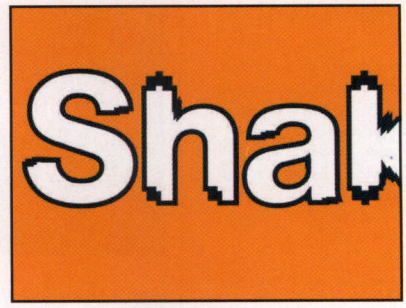
Now let's look at a few ways of getting creative with the typefaces themselves...



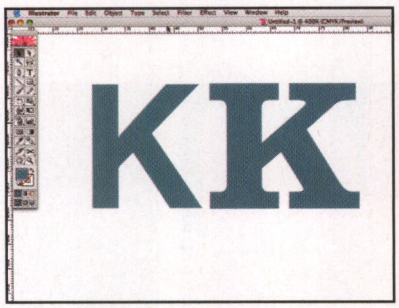
1 First, programs such as Adobe *InDesign* or *Illustrator* enable you to convert type into editable vector shapes. You can then modify type in any way you like, enabling limitless creative options. Here we're editing the points of a character to change its appearance in *InDesign*.



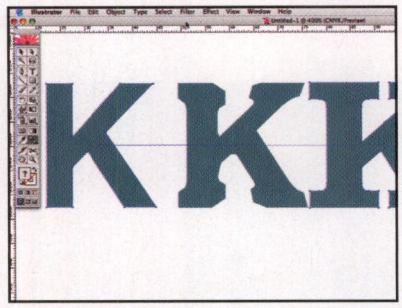
2 Once converted to outlines in *InDesign*, text can have corner effects applied to it. Again, experimenting with different corners and values can create all sorts of unusual effects. The above started life as simple Helvetica.



3 Combining corner effects with different colour strokes and fills can create all sorts of great effects, or design horrors, so use with caution. And a good tip is to get your spelling checked before you embark on this sort of editing, because you won't be able to change it afterwards.



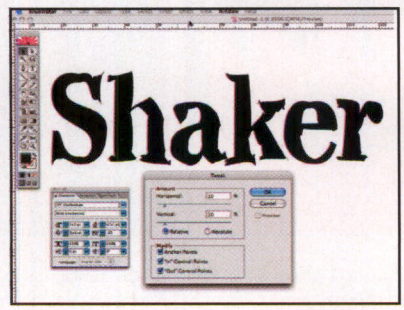
4 *Illustrator's* Blend tool also provides a great way of creating some interesting typographic effects which would be difficult to create manually. Here we're going to create a hybrid character from two base fonts, Olnova and Clarendon.



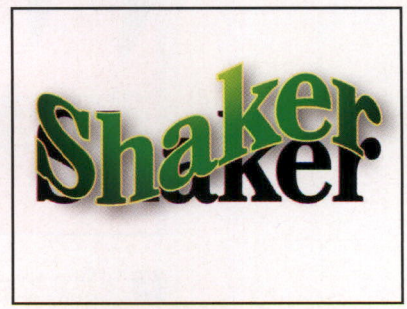
5 By selecting a start point on the first character, and then a similar point on the second character with the Blend tool, *Illustrator* enables you to create a new character based on a transformation between the two.

6 This technique can create some interesting effects and the results vary dramatically depending on the base characters you use. Needless to say, the most interesting results will be created from two very different starting characters.

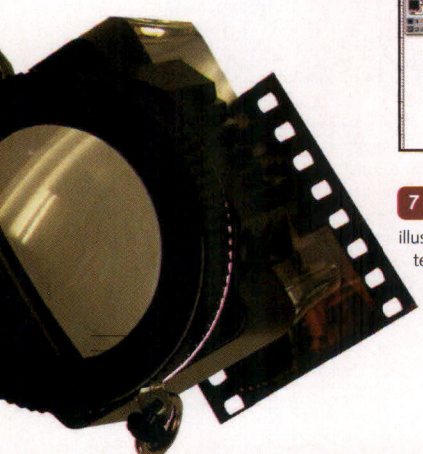
7 Sticking with *Illustrator,* some of its many filters that have traditionally been used for illustrations can also be used to create some unusual text effects. Again, most of these filters can only be used on outlined text, so make sure you're happy with the copy before experimenting.



8 Here, the Tweak filter is used to create an unusual distressed effect on our type. With all the filters, the most extreme settings result in something that barely resembles type at all, so be cautious when experimenting in this way because you may compromise legibility.



9 *Illustrator* is great for manipulating type and experimenting with filters, but it also enables you to apply what it calls 'graphic styles' to your type. Although quick and easy to use, most create some truly horrific results that are best saved for Karaoke night posters only!

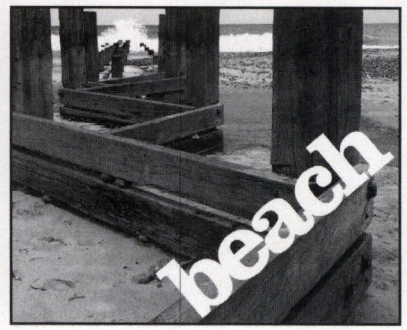


Part 4: Putting it all together

Now we've talked about various techniques, let's put them all together in our final layout...

1 Start by choosing a base image for the background. An image like this with good areas of contrast will make it easier to find areas in which to place your type. You can download this beach.tiff image from: ftp://ftp.futurenet.com/pub/arts/cdfiles/cap66_tutorial_layout.zip

2 Next look at the options for headline treatment. The first decision to be made is what typeface to use – we've gone for Clarendon Bold. It's a distinctive font, and its heavy weight should enable us to position it anywhere over the image and retain legibility.

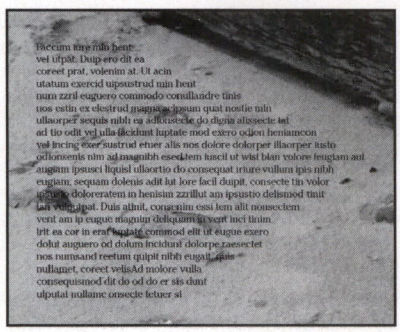


3 To make this layout a bit more interesting, you could make the headline follow the line of the timber in the foreground. Even with the steep angle, the headline is clearly legible.

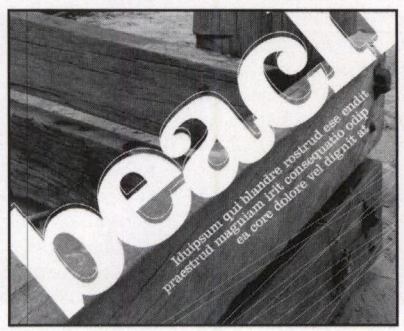
4 Here, we create another version, which has a keyline around it. This gives the headline extra depth, and is also a device which could be continued on other pages of the feature, tying them together.

5 Now add a standfirst. We stick with tradition here and run it below our headline, but to follow the theme of the layout we're going to run it along the second row of timber, leading the eye in. Notice how the right of the standfirst follows the vertical end of the timber.

6 Now add some body copy. We're going to place our copy in the obvious lighter area in the bottom-left of the picture. In keeping with our design, we add a text box that follows the angles of our headline and background image.

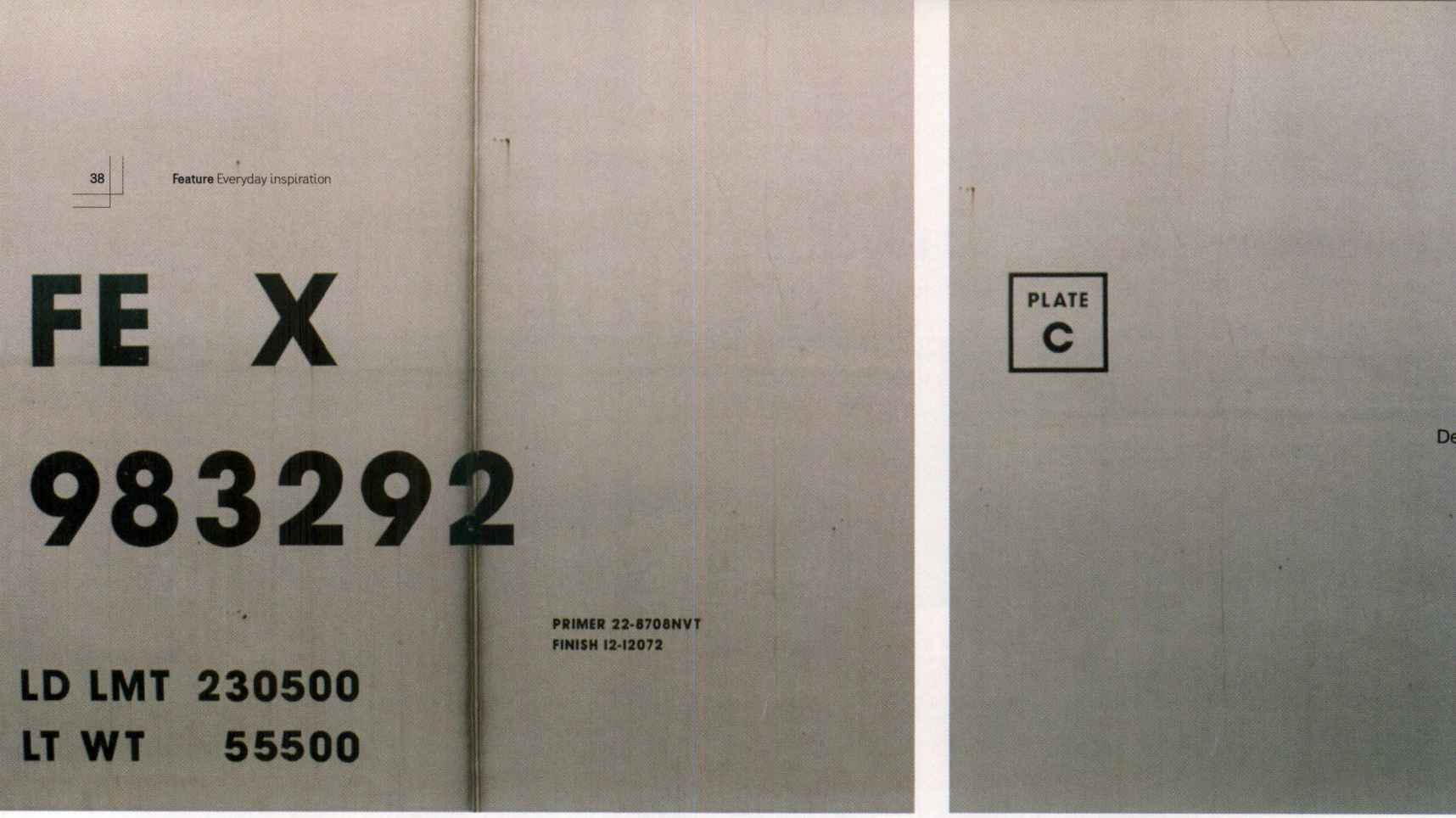


7 We've gone for a larger-than-usual font here to help it read over the background image. Not only does the angle of the box fit in with the rest of the design, it also serves as a handy arrow device leading you into the spread.



8 As a final touch we add some of the lines we used earlier, again tying in with the geometric shapes in the background image. It's always worth checking at every stage of the design whether or not what you're doing is adding to or detracting from the whole layout.

9 Here's the completed layout. Using some of the techniques we talked about at the start of this tutorial we have created a spread with a contemporary typographic feel that also works functionally. All the elements, although not traditionally positioned, carry out their function. ca-p



Everyday inspiration

Typography is used everywhere, to inform and entertain, to engage and sell. Draw inspiration from what's around you...

Next time you're in your local corner shop, take a good look around you. Scan the shelves of products and look at the variety of magazines on the racks – in particular the logos and cover typography used on your favourite design magazines.

If you're searching for inspiration for a particular product, check out the packaging of similar goods. Look at the crisps on the shelves, the drinks in the fridges and the rows of confectionary. Just by being aware of all these great sources of inspiration – the bright colours, high-impact designs and different uses of typography – these products will start to jump out at you. You'll find hundreds of different type treatments and designs in one shop alone.

As far as David Hubner of design bureau and type foundry formlos ([w] www.formlos.net) is concerned, the inspiration that comes from product design often seems to feed back into the same market. "Especially for packaging – it may be important to use rather big, bold, strong, colourful type. Bigger, better, sold," he says. But maybe that isn't always the best way to keep design fluid and engaging? "At least that's what most 'creative' advertising agencies think. I'm not too sure about bigger being better. I'm almost always impressed by thoughtful and thought-provoking classic typography on packaging and signage."

Dead type living on

So many examples of typography and lettering make up part of our everyday world, and as a result are subject to the ravages of time, weather, vandalism and general wear. This is no more apparent than in public signs, but rather than losing their quality or aesthetic appeal, they are often reborn and re-interpreted in new ways.

Shop and street signs, whether hand-written with a marker pen or moulded from plastic and backlit in a window display, are often the most powerful typographic displays we encounter in our lives, whether we realise it at the time or not. "I love aged, weathered text so commonly seen on old shop signage," says Multimedia Designer James Mellers of [w] www.thismanslife.co.uk. And as we find inspiration in these unlikely sources, there are also ways to recreate them. "When working on 'grungy' design projects and wanting to recreate this damaged look for your type," explains James, "there's no better way, no combination of filters or effects I've seen, better than physically damaging it yourself. Print out your type, then screw it up, tear it, wet it, dry it, sit on it all day in your hot studio... then scan it back in."

Clearly, big typography is the first thing we notice out and about. But look closer at the world around you and the written form is everywhere. In any one room, there's bound to be some printed form of lettering within your field of view. Posters, books, CDs, company names printed onto products, receipts, lettering on coins – each one of these has been treated in a different way, but how? Why does one example use serifed or italicised type while the other doesn't? ›

untitled	01
Deadly	02
eight Memory	03
Slight Rite	04
Cold Flags	05
Nematode	06
Allocation	07
ation of Safety	08
Standstill	09
Walking Speed	10
untitled	11

Left: Eric Carl's design for a music CD inlay is inspired by the 'information/code' style of typography found on the side of trains: "It's only designed to relay important information, and therefore creates its own aesthetic without even trying."

Case study: Jothan Cashero's Vice Krispies CD packaging

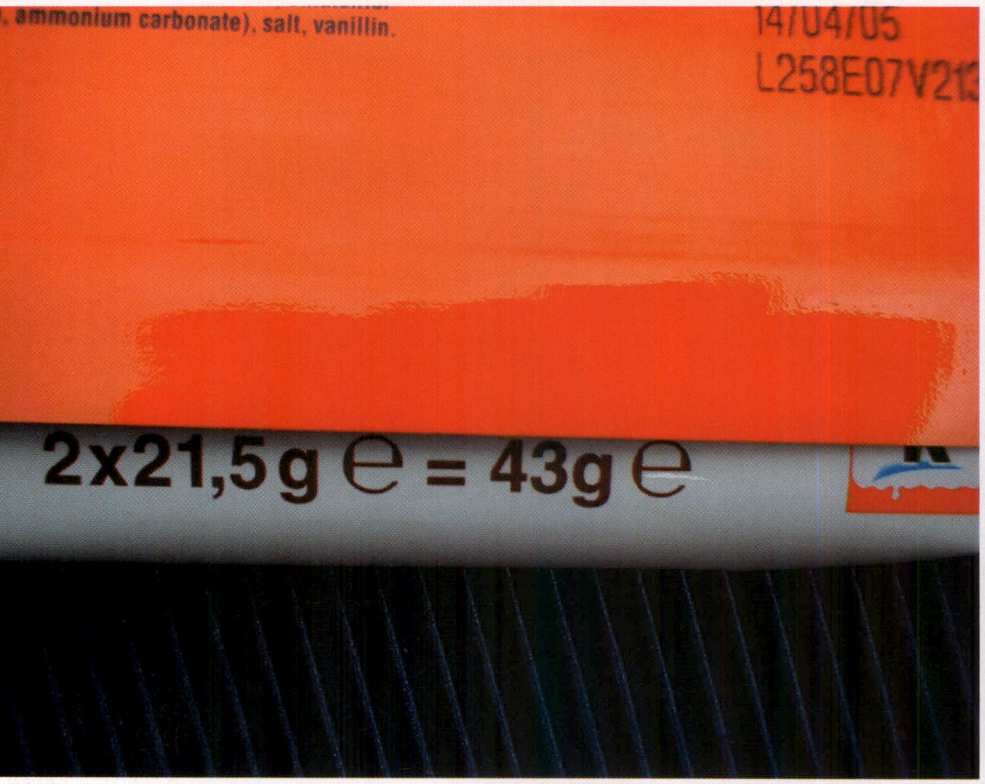
Jothan Cashero's Vice Krispies CD, distributed with a box of cereal, enabled the designer to ape the original Kellogg's typefaces on the packaging, while also building on the typically 'busy' design of cereal boxes.

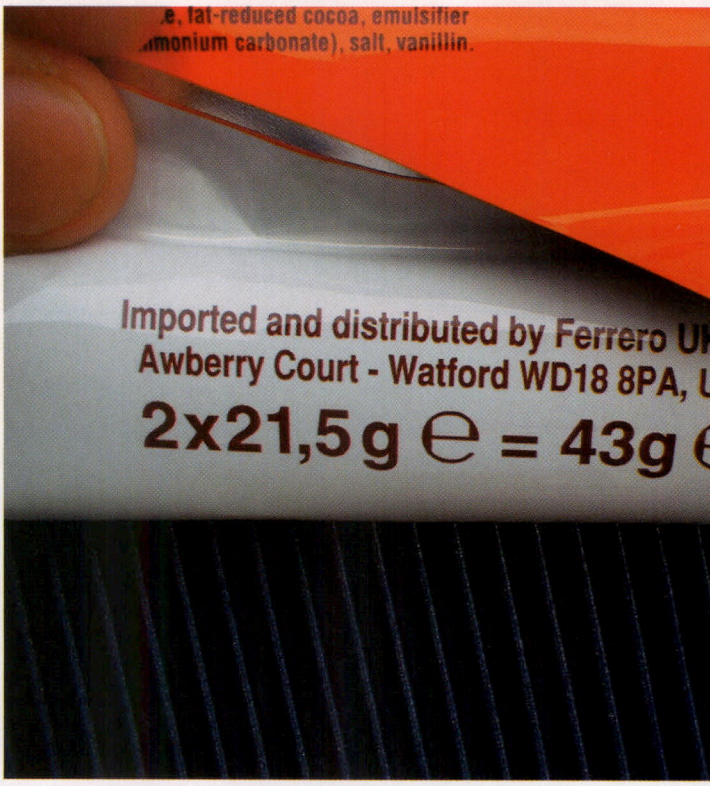
"For this project, I knew I wanted to do something outside the normal jewel case. Cereal seemed an obvious choice; there's a historical precedent for sticking premiums inside cereal boxes, and from a practical level, the cereal would make good cushioning for shipping the product," begins Jothan Cashero of **[w]** www.notjonathon.com.

"For correctly emulating the type, I got lucky: Kellogg's hasn't updated its product logos in years. The Rice Krispies logo is just a tweaked version of Futura Condensed. The Kellogg's logo I downloaded as vector art through an online resource.

"Most of the other type I used for this commission is some variation of Futura, to keep the look stylistically cohesive. There are a couple of things that are Brush Script, since that was my 'poor man's' version of whatever the original Kellogg's logo is. As for their arrangement on the back panel, I was intentionally trying to create something that was ugly, clunky and near illegible. I wanted to push the chaotic intensity normally found on cereal boxes. The test was: if I had to squint to read it, it passed."

"I wanted to push the chaotic intensity normally found on cereal boxes. The test was, if I had to squint to read it, it passed," says Jothan Cashero, designer of the Vice Krispies CD packaging.




e, fat-reduced cocoa, emulsifier
monium carbonate), salt, vanillin.
Imported and distributed by Ferrero U
Awberry Court - Watford WD18 8PA,
2x21,5g e = 43g e

Far-left: This stop sign painted on the road is elongated, so approaching cars can read it. This is typography designed with full awareness of its final location.

Left: This logo for a chewing-gum brand is bold, fresh and crisp. Take a closer look at the contents of your pockets, in case there's something there to inspire you.

Kemie Guaida, self-diagnosed fontaholic and designer at **[w]** www.pixilate.com is the kind of person to notice these things. "I love hand-lettered signage and unusual handwriting samples, and use it as inspiration for most of my typography," he explains. "A store sign, a handwritten note, the menu in a cafe. I usually have in my wallet little scraps of paper with letters sketched and scribbled from what I see. I've made fonts from architectural plans I saw at a museum exhibition and from several friends' handwriting. And there's still all those little papers waiting in a drawer for their turn."

Custom-built typography

Many of the typefaces we see in everyday use are custom built. Someone (most of the time another designer) has realised that the broad range of typefaces already available to the world just won't cover their needs, or may even appreciate the extra kudos and freshness that a company typeface will add to a brand – so they design their own. Think about what the Coca Cola logo would look like in Arial, or the Ford logotype simply knocked out in the nearest font the brand designer could find. It's just not the same.

So if we look at these new ways of treating typographical design, what can we learn. And how is that type used to convey information? Designer Eric Carl at **[w]** www.amtrea.com is working on a CD package design inspired by a most unlikely source. "The style of it is based completely on the typography you see on the side of trains, in the codes and logotype," says Eric. "The idea is to take the ultra-information/code look of the typography into the look of the artwork. It's a complete lack of aesthetics, it's only designed to relay important information, and therefore creates its own aesthetic without even trying. It ends up ambiguous and intriguing, I think, to people who aren't familiar with the way the code works, and leaves a sense of technical mystery which comes through in the music, in the sense of something unfamiliar travelling by."

Using inspiration

Keeping an eye on the world of typography needn't mean carrying a camera or sketchbook around with you everywhere you go. Of course, that's one option, meaning you'll always be able to exactly record whatever you want – with the more recent technological developments in smaller camera and phone cameras, this is becoming a lot easier. And if you can pick up your 'inspiration' to scan it later, all the better.

But you don't need to take it so literally. The more you look, the more ideas seep in. Sometimes just a short note reminding you of what you saw is enough. Consider why typography has been treated in one particular way, and carry back their ideas into your own work. Discover what the original designer was trying to do – even if that 'designer' was just a butcher chalking up his special prime cuts for the day. ca-p

Far-left: Allow yourself to be inspired by unlikely sources. Typography on food packaging needs to inform the consumer of certain details, as well as grab their attention...

Centre: Here, the address of the manufacturer is cunningly concealed beneath a fold in the wrapper. Think about how you can 'hide' necessary elements in your designs.

Left: To Western eyes, this dubious product could be anything (it's squid), but the indecipherable typographic treatment alone is intriguing enough.

Below: David Hubner's typeface Formlos Neonua is inspired by vintage lettering, alphabets and typography.

Bottom: This large sign at the intersection of a T-junction once used strong typography to help promote the local newspaper. Even now, half-faded, it still dominates the street.

neonua
LETTERING
TYPOGRAPHIE
FORMLOSTYPEFOUNDRY

Typeface design for products

When working on typography for product design, there are a number of key things to consider when dealing with your clients...

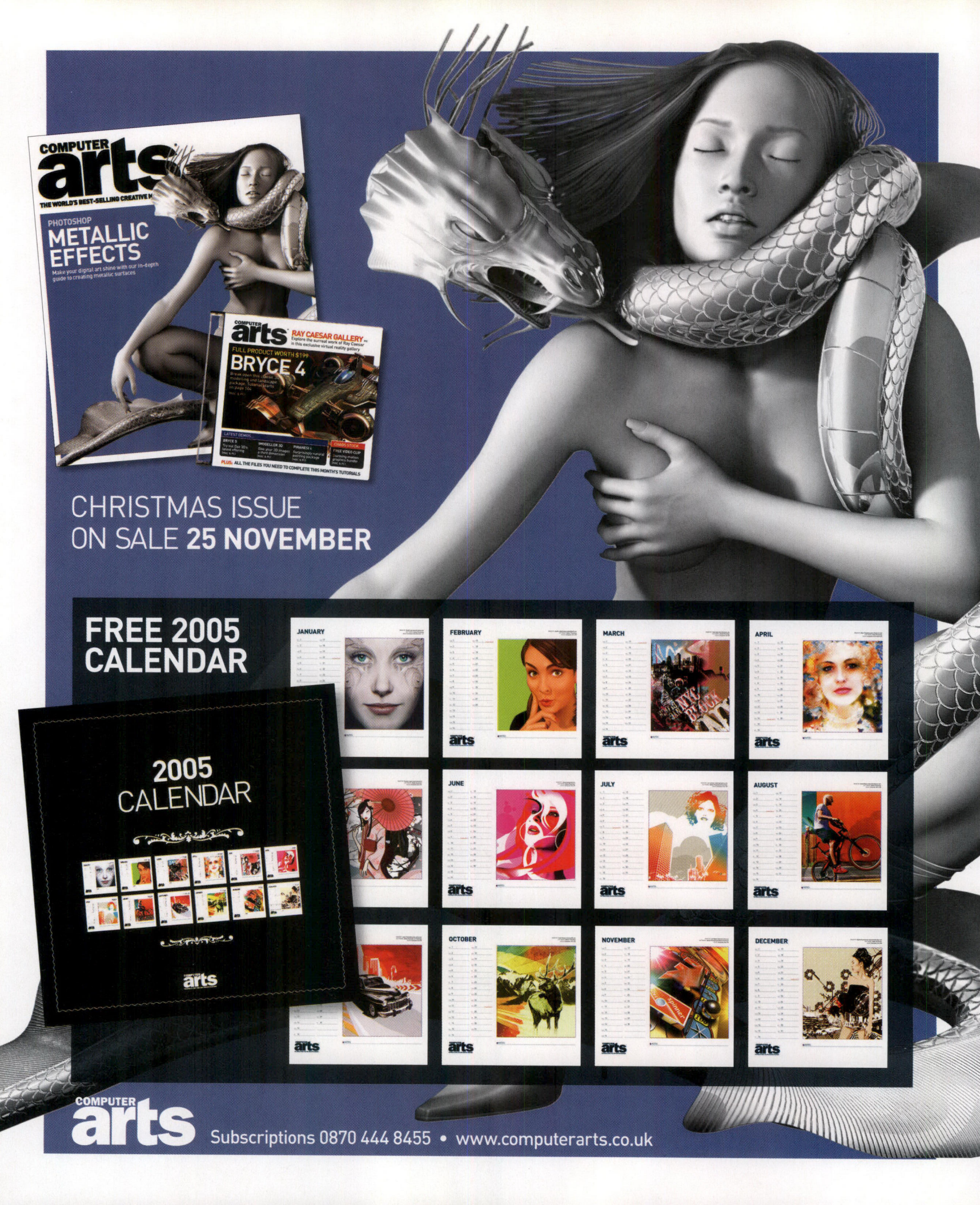
1 If you're creating just one logotype, you might not need to design a whole typeface. If that's the case, start by sketching the logo on paper, then scan and 'build' it in *Photoshop*. This will keep the letters as vivid and alive as they need to be to get the best results.

2 If it's likely your freshly designed lettering will be used for taglines and other promotional materials outside your design, you might need to design a whole set of glyphs to make a complete typeface for the client.

3 Make sure you inform your client about the sizes at which the typeface works best. Chunky, bubbly letters will probably be no use for large paragraphs of text at small sizes. The client may even require two versions of the same font for 'headings' and 'copy' text.

4 Think about what other specifications the client needs to know, such as what colours work best for the brand and what colours the type can be successfully placed upon.

In product design, typography can be used to communicate a culture or theme. Notice how the dot on the 'i' is inspired by the Taj Mahal.


COMPUTER arts
THE WORLD'S BEST-SELLING CREATIVE M
PHOTOSHOP
METALLIC EFFECTS
Make your digital art shine with our in-depth guide to creating metallic surfaces
COMPUTER arts
RAY CAESAR GALLERY
Explore the surreal work of Ray Caesar in this exclusive virtual reality gallery
FULL PRODUCT WORTH $199
BRYCE 4
LATEST DEMOS
BRYCE 5
IMODELLER 3D
PIRANESI 2
COVER STOCK
FREE VIDEO CLIP
PLUS: ALL THE FILES YOU NEED TO COMPLETE THIS MONTH'S TUTORIALS
CHRISTMAS ISSUE
ON SALE 25 NOVEMBER
FREE 2005 CALENDAR
2005 CALENDAR
JANUARY
FEBRUARY
MARCH
APRIL
JUNE
JULY
AUGUST
OCTOBER
NOVEMBER
DECEMBER
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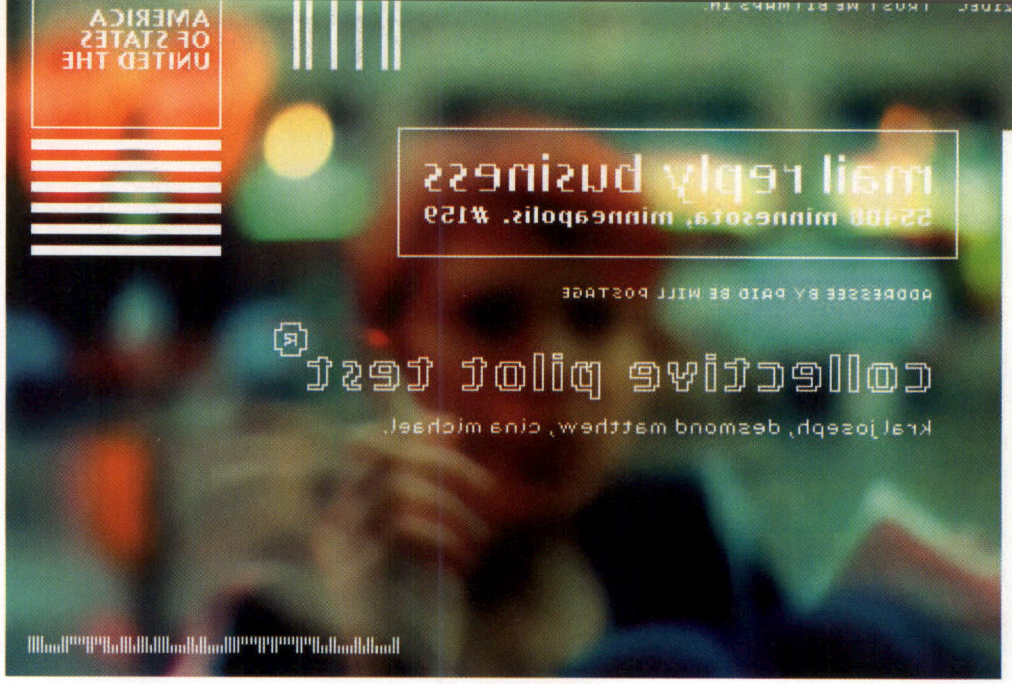
Subscriptions 0870 444 8455 • www.computerarts.co.uk



Right and below: Early splash pages (also known as 'first pages') show off several of Test Pilot Collective's skills. From photography to typography, the entire process is tightly interwoven. That these images were built up daily shows a prolific talent at work.

Profile: Test Pilot Collective

"I was born and raised in Faribault, Minnesota. The home of mullets, monster trucks and heavy metal. Ahhh, the good old days." Chewing the fat with the good ol' boys of typography...

"It's our life. We eat, sleep and shit design. Seriously, all we do is work"

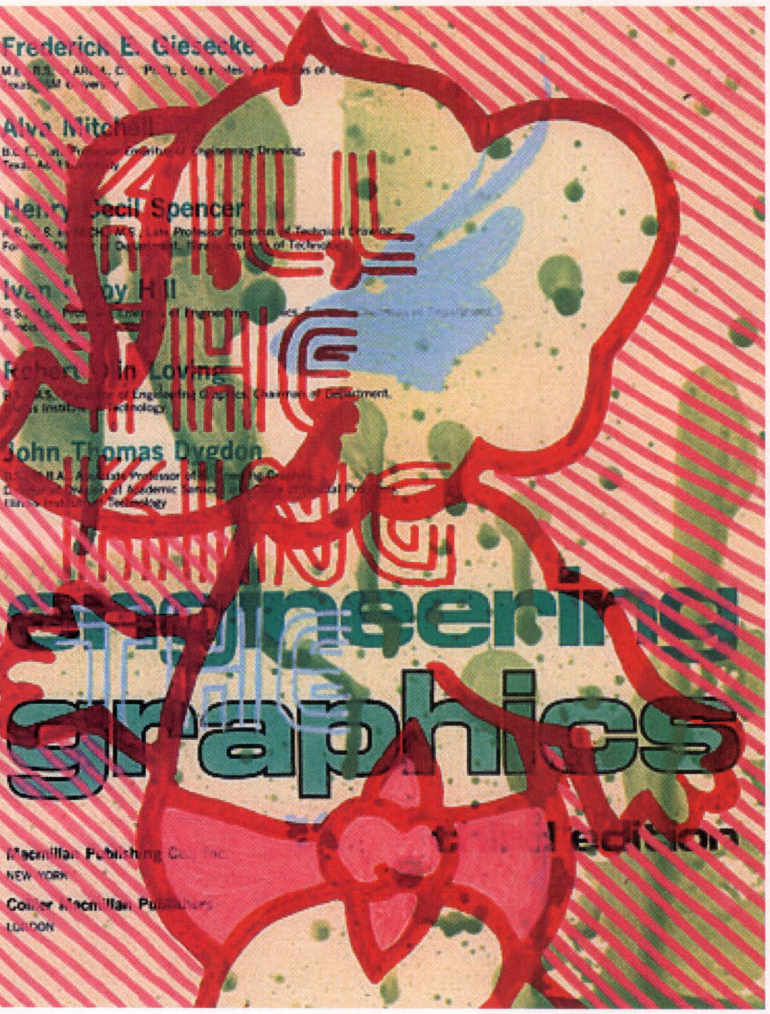
Test Pilot Collective has been producing exciting typography from its Pittsburgh base since 1998, racking up more than 50 viable commercial faces in that time and using these to deliver some beautiful design work.

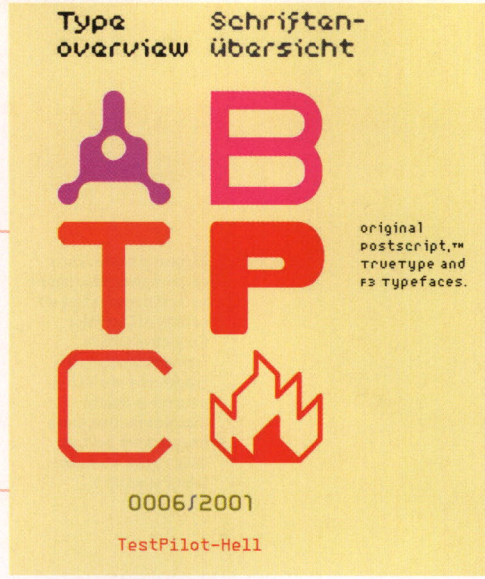
While the Collective's typefaces have been used by the likes of Starbucks and Nikon, there's also a wilfully experimental edge to their style. One thing's for certain though: design is all that matters to them. "It's our life," they say. "We eat, sleep and shit design. Seriously, all we do is work."

Meeting of minds

Test Pilot Collective is currently made up of two individuals, Joe Kral and Matt Desmond. Messrs Kral and Desmond met through the auspices of Mr Chank Diesel, the Minneapolis-based "master of hand lettering". The two had crossed paths earlier but didn't get around to talking design – they were moving too fast.

"We had actually met a year earlier while skateboarding," explains Joe, this reference being interesting because, though not explicit in their typography, the 'street' is definitely present. While Matt was studying in Minneapolis, he "met up with Chank and became a member of the original Chank Army. That's how we eventually met." It was a meeting of minds, says Joe: "Many nights we talked about what we wanted out of a perfect type company." The Collective has





been in existence "in the real world" since 1998: "In our heads it actually existed a lot longer than that."

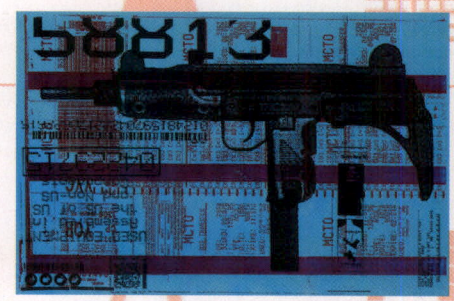
Influence and method

"Anything from a simple piece of grid paper to the local graffiti or a random old sign somewhere" — the sources of influence are many and varied for Test Pilot Collective. Joe lists Jonathan Barnbrook and Eric Gill among his typographic heroes, though neither Joe nor Matt had a particularly successful brush with academia the first time around. "I think I learned more after college than I did when I was there," Joe laments his choice of advertising design. "It didn't really click in my head until college was over and I started buying design books and magazines, seeing all the crazy design being done." Away from the strictures of the classroom, Joe began to gather pace creatively: "It finally clicked that I was in this for good, now all I do is think about typefaces and design." Maybe still a little unsure this is permitted talk, he adds: "I think there's something wrong with me..."

There doesn't seem to be; the typefaces coming from Test Pilot Collective have a freshness to them which, at least in part, comes from this unorthodox approach to the subject. "I've designed a few experimental fonts that have never sold a single copy," says Joe. Not exactly a boast, but the willingness to put the time in when it could be used to grease the wheels of commerce shows his commitment.

Test Pilot Collective produces typefaces with immediate character. From the broken-down digital of AOL Sucks to the blobby futurism of Fourforty, there's feeling coming off the page right away. That's why initially it seems strange when Joe mentions that: "Most of our fonts are based on a strict underlying grid."

The immediate reaction is that any kind of rigidity will limit the appeal of a typeface, but no: "We try to set a few rules for a typeface and stick to them. As the typeface progresses, and certain letterforms don't quite look right, then the rules get bent a little." Even 'difficult' faces such as those based on Joe and Matt's



TEST PILOT COLLECTIVE

"I originally started designing typefaces because I wanted to be in control of every aspect of the design"

handwriting still hang together nicely and it's this that makes them good fonts.

The initial idea can be as free-wheeling as you like, but if the execution is sloppy then the final output will be useless for typography. "The main thing is having all the letters look like they belong together," says Joe. After all, "They're all part of a family."

Family friends

Considering the up-to-date style of the design they produce, both Joe and Matt have great reverence for the classics. "We love all of the old utilitarian typefaces," says Joe. "Faces such as Univers and Helvetica will always remain in our designs." A look through the Collective's collected 'front page' designs demonstrates that this pedigree is reflected in their own typography as well as influencing their design.

"They are all you need," continues Joe, who's not impressed with fashion. "We would pick Helvetica over any new 'trendy' font." By the same token, the overuse of certain faces should be dealt with: "There are a lot of typefaces that we would like to erase." It's the proliferation and overuse of 'trendy' typefaces which bothers the duo: "It's mostly inexperienced designers who are guilty." But Joe's taking no prisoners: "Time to buy some new fonts and go back to school..."

'First page' madness

While Test Pilot Collective fonts have been favoured by the likes of Citibank and *Wired* magazine, the design skills of the Pittsburgh duo have not been laying idle. "We get our fair share of custom-type design work," says Joe, mentioning probably his biggest client in this area: "Citibank has been using a custom version of OCRK-Bold Square for the past few years."

However, it isn't easy to get by on type alone: "It would be nice if we did a little more custom-type design," sighs Joe. "And if they would pay a little better..." This lamentable fact forces Joe to admit that: "We probably do more graphic design work than type design."

This isn't such a bad thing. Taking a look at the archived 'first pages' on the Test Pilot Collective website, it's hard to find one that isn't immediately affecting, demonstrating a great balance between type and graphic elements. In fact, "I originally started designing typefaces," says Joe, "because I wanted to be in control of every aspect of the design." Nothing left to chance from photography through to typography.

"Matt and I came up with the name when we were out eating pizza," says Joe. Considering these inauspicious beginnings, it seems almost bizarre to find the Collective's biggest client is one of the world's largest financial behemoths. The bank's use of Joe's take on the classic technical OCRA typeface has been a strong wind in Test Pilot Collective's sails. Joe was surprised that Citibank was going to use it, but has an explanation for their choice: "I think it was a smart move. It's unique enough to stand out from other typefaces."

Asked whether his work is experimental, Joe is undecided: "Yes and no," he says. "It depends on the project." Or maybe this is making your mind up but in both directions.

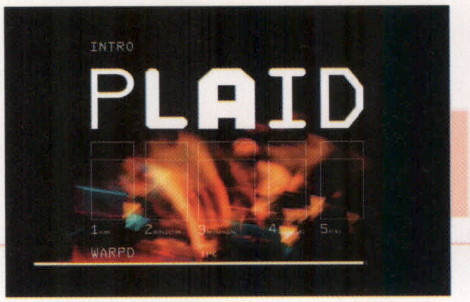
Clockwise from top :

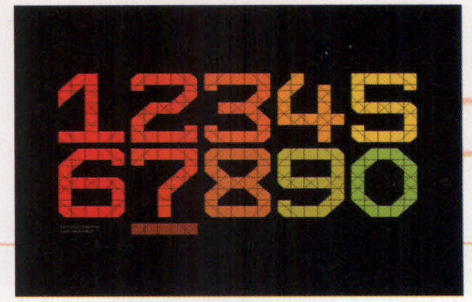
These Test Pilot Collective business cards were developed from tightly cropped images drawn from the archive of splash pages. This shows the TPC approach as developing a personal mine of imagery to be re-examined as the occasion demands.

The Collective's 'first page' phenomenon continues.

This set of limited edition posters was designed for The Chank Company, a Minneapolis type-design firm. "Chank had seen my Stop The Killing posters around Minneapolis and tracked me down." Once found, Joe was recruited to the Chank Army.

To get away from the computer and relax, Joe likes to get his hands dirty with a bit of mixed-media experimentation.





"There are a lot of typefaces we would like to erase"

Above: "With Test Pilot I have freedom to design whatever I want. No client telling me what needs to be bigger or a different colour." Joe and Matt kept the splash page of the Test Pilot site updated every day for five years.

Right: Joe obsessively produces his own scrap/sketch books detailing his observations and influences. He then shows these page-by-page on his website [w] www.joekral.org.

Far-right: The splash pages became known as 'first pages' and act as a record of Test Pilot Collective's design evolution. It's hard to find one that doesn't grab your attention.

Below-right: Joe's not content to limit himself to design and typography, in his spare time he paints, takes photographs, and generates volumes of sketch pads.

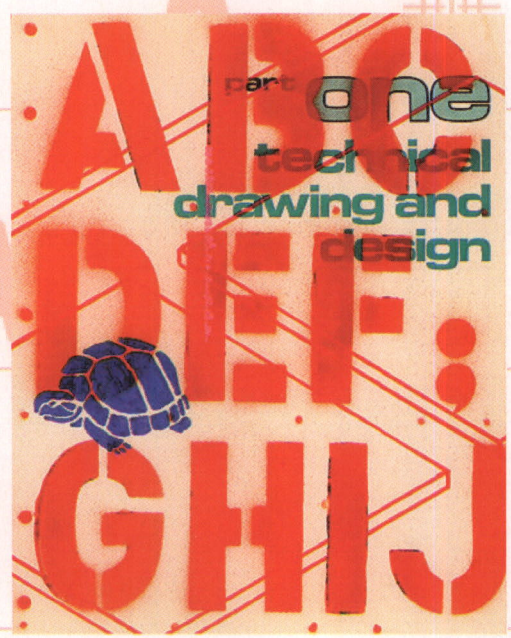
"I like really dirty, layered, obscure design, but I like super-clean Swiss design too." This philosophy is akin to Citibank's deployment of 'experimental' accounting techniques whenever they deem it appropriate.

Keep coming back

The advantage of working with type is a kind of creative freedom which graphic design more generally doesn't have: "With Test Pilot I have freedom to design whatever I want," says Joe. This is possibly why Test Pilot Collective's work is so appealing, because the compromise so obvious in a lot of design isn't there. "No client telling me what needs to be bigger or a different colour. It's what I love to do," he explains. Joe and Matt are in their element.

That doesn't mean it's all plain sailing though, "Now, if we're talking about doing client work..." Joe isn't quite as chipper now, "...that can be a different story. Most of the time it's great but, sometimes, it makes me not want to design any more." That's probably a familiar feeling for most designers, particularly those with an experimental edge. But where else could you say? "I get paid to 'play' all day. Can't beat that!" ca-p

See more of Test Pilot Collective's work at **[w]** www.testpilotcollective.com, and contact **[e]** info@testpilotcollective.com.



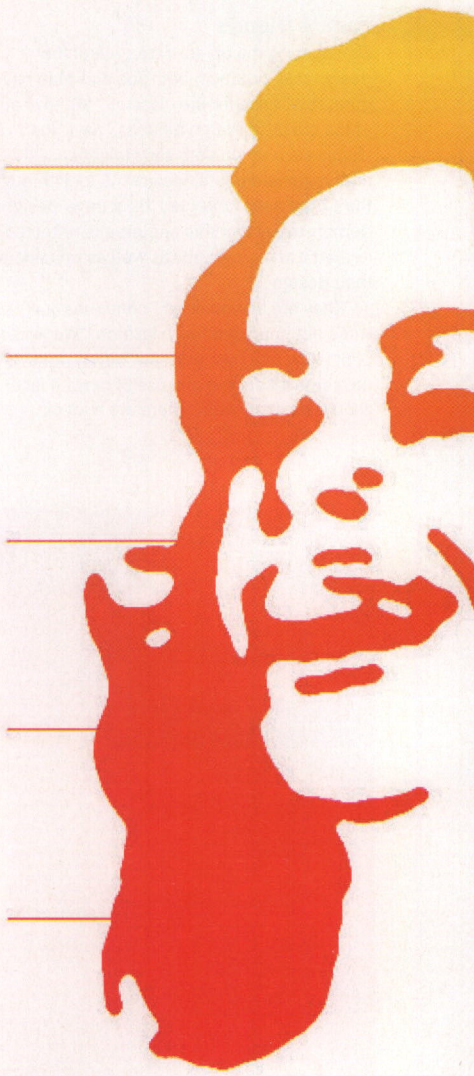


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Illustration by Magictorch [w] www.magictorch.com

60 typography tips

Improve your type skills across three very different areas – creation, print and cartoons...

The art of type spreads across many mediums, which ultimately means that if you're going to be a successful cross-media designer, you're going to need the ability to make your type work in any given situation.

Over the next six pages, we bring you 60 tips from leading digital artists and typographers. Jason Smith, of the world-famous Fontsmith foundry, brings you 20 snippets of advice to getting your type right at the design stage. Thomas Schostok of {ths} takes over with a further 20 on using your type experimentally within print layouts (for magazines, advertising or posters), and Justin Dike of CartoonSmart.com finishes off with 20 tips on how to create cartoon-style type for use in your animated or motion work.

Whatever your field of design, these tips will be invaluable, teaching you new techniques, and perhaps most important of all, new ways of thinking.

20 **creation** tips

By Jason Smith of Fontsmith, www.fontsmith.com

1 Do your research

The art and craft of designing movable type goes back hundreds of years; the letterforms themselves thousands. Some historical knowledge is a necessary grounding before you begin. It's helpful to understand why the skeleton shapes of letters are the way they are, how much you can change them before they become illegible, and indeed why they become illegible.

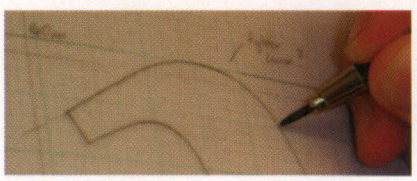
A little knowledge and understanding of how type works is important. Get hold of some hot metal to look at the detail.

2 Formulate a brief

The first thing any type designer needs to do is formulate a brief, outlining what the font is for. So, for example, you might want to create a font for use in a trendy magazine for men aged between 20 and 30. You could decide from this that you need a design for headlines as well as a text font, but both are sans serif and have a close relationship in design terms.

3 Brush up on your drawing skills

At Fontsmith we've always used a sketchbook to come up with ideas. It's best to use squared paper, because this will help you keep x-heights consistent and save you having to draw baselines all the time. Use a soft pencil to sketch and a harder pencil for your cleaner finalised drawings.



Drawing details of the letters on squared paper can help you get a feel for the overall font.

4 Refine your design

Keep your sketches loose to begin with, and design any interesting shapes first. You'll always need to redraw and refine your designs to make them work. Remember there's only so much you can do to re-invent letters. So don't go too mad on base letters such as the 'n' and 'o'.

Use tracing paper and graph paper to keep your sketches at a consistent height.

5 Put things in proportion

A good eye for proportion and space is going to be your strongest asset when designing a typeface. The most important thing to remember is that a font is not just 52 separate graphic icons (glyphs) but each letter has a relationship with every other letter.

fontsmith

You are designing a whole font (not just 52 characters) and will need to keep design features consistent. There are about 256 letters in a Latin alphabet.

6 Mind your 'b's, 'd's, 'p's and 'q's

The lower case 'b', 'd', 'p', and 'q' are not just flipped versions of one another. You'll need to re-draw each of them to match and balance with the others.

7 Punctuation marks

The full point is not the same size as the dot on the 'i'. Also remember that the comma needs to have quite a large tail so that it's distinguishable from the full point at small sizes. Look at other typefaces to judge what you should do.

8 Base letters

By sketching designs of 'hamburgefonstiv' you'll get a good feel of what your font will look like. You then need to start concentrating on the lower case 'n' and 'o' and 'h', along with cap 'H' and 'O' to get your proportions right. Make sure you look at the counter space, or negative space.

9 Keep changing

Don't be precious about changing widths or proportions as your design develops, because this is a necessary organic process. You should change your basic spacing characters 'n' and 'o' appropriately if you're not getting an even colour.

10 Spacing

A well-spaced font should have minimal kerning pairs. To get good overall spacing, you'll have to be constantly changing widths and possibly the design of your typeface until you get an even 'colour'.

nnnnnnn
ooooooooo
nnonnonn

Work out the spacing before you get too far into the design.

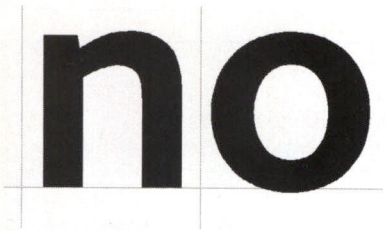
15 tip to remember

11 Sidebearings

Space your lower case 'n' next to one another so you get a row of them, ie. nnnnnn. Then add or reduce the space on either side (sidebearings) until you have roughly the same visual amount of white space between the letters as you have in the counter.

12 Spacing 'n' and 'o'

Now do the same with the lower case 'o', ie. ooooo. Add or reduce the sidebearings so your row of 'o's look similar in colour to your row of 'n's. Then you can start to mix the letters with each other, ie. nnonnonno and oonoonoon and onononono. From these settings you'll be able to see if you need to change proportions of the 'n' or 'o' so they appear evenly in 'colour'.



The lower case 'n' and 'o' are the base letters to use for proportions on spacing.

13 Perfecting sidebearings

With the 'n' and 'o', you have a round character and a straight character. So once you've given these characters the correct sidebearing, apply those values to the left and right of your other round and straight characters and adjust appropriately. Kerning comes much later, so it's important to get the basic spacing as close to perfect as you can.

14 Design your weights carefully

Sometimes it's helpful to draw a few letters in the regular weight to get an idea of the design features and characteristics of the font. You'll find that once you've completed your first weight, you'll need to choose a significant weight change for the bold version. Do several tests adding automatic weight at regular intervals so you can choose the correct weights in relation to your regular weight.

Counters

Counter spaces, or the negative space inside the letterforms, are just as important as the positive shapes. Try to think about, and draw, the white bits. Characters such as the 'e' and 'a' should have a visually equal white space within them.

The counter space of letters should be visually equal to give a balanced read in the final font.

16 Balancing act

Ensure your design has a good balance between positive and negative space, because this will make the letters easier to read. You have to keep consistencies in the design if it's to be legible, so be aware of the proportions you're designing, and other characters they may apply to.

17 Visual tricks

A round character such as a lower case 'o' compared to the flat part of lower case 'n', for example, will set just below the baseline and just above the x-height, so visually they appear to be the same size. However, this is not true for a single-tiered lower case 'g', which should sit on the baseline otherwise it'll look too big. Likewise, adjust your design for 'v' and 'w' so they look balanced and sitting straight rather than being mathematically correct.

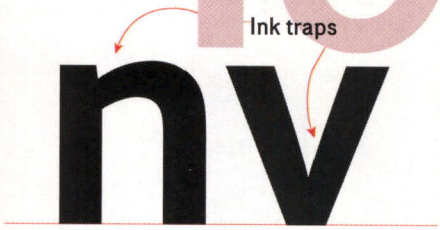
18 Ascenders and descenders

Caps, x-heights, ascenders and descenders all need to be worked out so they sit comfortably together. The cap height should be shorter that the ascender height, so that visually they appear comfortable and equal.

Keep sketches very loose and try out different designs for the same letter, especially those with descenders or ascenders.

19 Ink traps

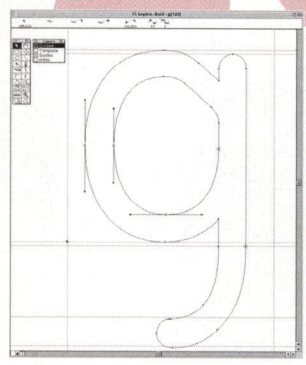
At smaller sizes you'll find that the 'ears' of the letters may fill in. Try to curve back these parts of the character to let in more white space.



Make sure you check whether your letters will fill in when your design is used at smaller sizes.

20 Digital drawings

Make sure that your drawings on screen have Bézier points on each extreme of the curve. By doing this you'll ensure that when the character shape is printed, your curves will remain as you intended.



When digitising your font, keep your artwork neat and tidy with points on the extremes of the curve.

20 **print** tips

By Thomas Schostok of {ths} design, www.ths.nu

1 Learn the rules

You think traditional type design has nothing to do with unconventional type design? Wrong! Leading, spacing and kerning are important elements in type design. Get used to it. You must know the rules before you can break them.

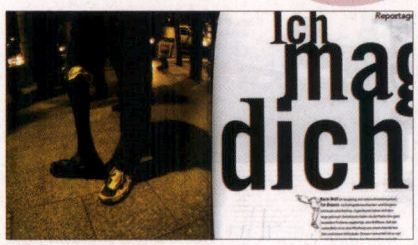
2 Overlapping characters

Don't be scared of pushing words together or overlapping them. A simple method is to keep the 'round' letters together. For example, the 'o' from 'of' is connected to the 'd' from 'end' and also to the dot on the 'i' from 'print'.

'Compose' words to create interesting headlines. Do this by pushing words together or letting them overlap.

3 Extreme sizes

What point size do you usually use for headlines? 30 point? Well, unusual typography works in extremes. Why not try 300 point? Macrotypography is the keyword. Very big or very small typography is quite unusual and has a great visual impact on the viewer.



Use big typography in your layouts if you want to make a bigger impact on the viewer.

4 Mixing fonts

You can mix up different fonts in one word or an entire headline. Simply change the font of different parts of a word. Try using similar fonts for that action. Another possibility is to resize one letter or make it italic.

Use different styles, such as italic or bold, or simply switch parts of a word to another typeface.

5 Splitting words

An interesting effect is to change the size or the colour of part of a word in a headline. For example, in the headline 'Meanest City' set the size of 'Mean' to a bigger value then the rest. You can also split the word in two: 'Mean' and 'est'.

Change the colour or size of parts of a headline or even split a word for creating interesting effects.

6 Set high standards

You should have as much unusual and experimental typography in your design as possible, but stick to high typography standards. That is, use the correct quotation marks instead of the often misused inch glyph, and ensure the right spacing. You will never be called unprofessional because of your use of unusual typographic, but you will if you make basic typing errors.

7 Choose the right typeface

It's not essential to have an unusual typeface to create unconventional type – you can even make effective experimental type design by using Helvetica. If you're looking for a typeface that hasn't been overused, however, check out the new releases from independent type foundries, for example.

8 Mix text alignment

There's more to setting type than using just left-aligned text or text in block form. You can mix alignment to give your layout a special look. Set the alignment of each paragraph in alternating directions: left, right, left, right...

9 Play with headlines

If you have a long headline, break it up and arrange the words in your layout. You can even set one word at the top and another word at the bottom of a page. Keep them together in a visual way: same typeface, size or colour, so that the viewer can 'connect' them while reading.

A headline can be separated and placed over the whole page as long as it's still readable.

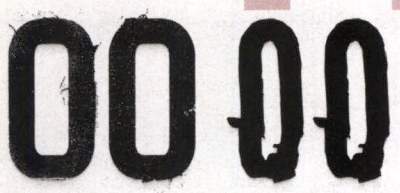
10 Break out of the grid

Always set the headline and text of a layout to correspond with the picture (if you have one). Don't stick to the grid. Start by placing a picture, arrange a headline around the picture, then place your text. Design your layout in an emotional way, because the content and its emotional impact to the viewer is more important than the grid.

15 tip to remember

11 Trashy type

If you use grunge/trashy type, you can trash it yourself using *Photoshop*. Grunge fonts always look 'synthetic' and the trash effects repeat if you use the same letters again. Self-made grunge typography has a more realistic look.



Left: Self-made trash effect made with *Photoshop* (nice).
Right: Repeating glyphs in a Grunge font (ugly).

12 Emphasising headlines

If you want to create an interesting layout with the emphasis on typography, never give yourself rules such as 'Headlines must always be 50pt'. Particularly in the case of headlines, you should always adapt them to the text and pictures in your layout, not the other way round.

13 Bleeding headers

Set headlines at the edges of the page so that small parts of it get cut off. If you carefully select the areas where the type will be cut, you'll get wonderful effects. Don't push the text too far out of the page though – legibility should always be guaranteed.

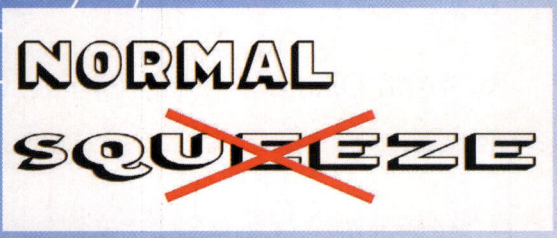
Set the type to the edges of a document so that they'll be cut when the layout gets printed.

14 Separate words

When styling a headline, break up the text so that you have a separate text box for each word in the headline. It's easier to change the size, settings or move the word around the layout without affecting the others. You definitely have more freedom by doing that.

Respect the font

Don't extend or compress type. Experimental typography is not a free ticket to do everything just because you can. Typefaces are designed to be used as they are – if you transform the font, all the vectors will be altered and the overall look will be inharmonious.



Extended or compressed typography is unconventional but not cool. Avoid using such techniques in your work.

16 Rotating text

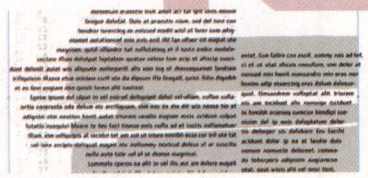
If you want to rotate headlines, try a value of between 1 to 2 degrees or go in 90-degree steps. Of course, this is a subjective opinion, but never use a value of anywhere in-between. If you do, the overall impression will look strange, somewhat uncoordinated.

17 Coloured backgrounds

Setting paragraphs of text with a text size of 9 to 10 point over a coloured background (for example, black text on a red background) is always difficult to read. If you set a white area under the text, or just fill the text box with a white background colour, the text will be easier to read and you also get an interesting effect.

18 Different shaped boxes

Text boxes don't have to be rectangular. Change the look of a text box by adding points to it. In *InDesign*, for example, you can move them around and change the shape of the box. It's also possible to have round text boxes.



Experiment with the shape of text boxes, so that the flow of the text looks unusual.

19 Make it flow

Even the unconventional use of typography must be easy for the reader to follow: from the category headline to the main headline to the intro, and from there to the main text. In other words, from left to right, as with an article made with conventional typography.

If you create an unconventional layout, be sure that the viewer's eye can still follow the text easily.

20 Read the text

A typeface can support the content of a layout. Think about which typeface best reflects the content of an article or a product: a CD cover or an article about fast food, for example. Always read the content you design for, because it helps you to choose the perfect typeface.

20 **cartoon** tips

By Justin Dike of CartoonSmart, www.cartoonsmart.com

1 Pop-out text

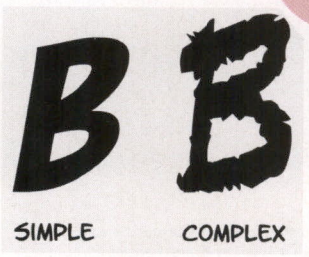
The web is full of dry, flat text. Your goal in creating cartoonish text in *Flash* should be to make it pop off the screen. Your viewers will then be drawn into your site's content simply by reading your titles or logos.

2 Search the web

Starting with excellent fonts on your computer is crucial. Do some googling for 'cool free fonts'. We recommend **[w]** www.Blambot.com and **[w]** www.Pizzadude.dk for cartoony fonts.

3 Keep it simple

Choose your fonts wisely. You'll be manipulating your text quite a bit, so remember that complex fonts can be harder to modify. These fonts typically have a lot of vector points.



The font on the left is perfect for manipulation, whereas the one of the right could prove problematic.

4 Close-up work

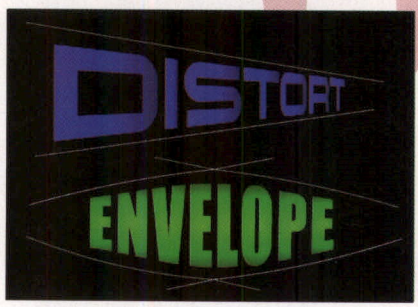
When you get started, try working BIG within your stage area, but zoom out every so often to make sure your font is still readable at smaller levels.

5 One letter at a time

Modify each letter independently – don't overlap any of your text until the end. Be careful to avoid intersecting your text when you use the Break Apart command (Break Apart converts editable text to vector art).

6 Add perspective

Two sub-options of the Free Transform tool are Distort and Envelope. You can easily add perspective to your text with these tools.



The Free Transform tool in *Flash* enables you to play around with the perspective of your text.

7 Great gradients

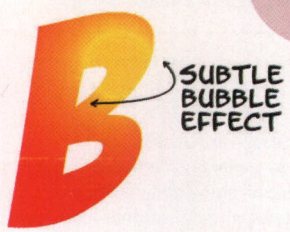
When colouring your text, use your gradients wisely. Make slight colour changes, such as orange to yellow. Big colour changes, such as dark black to bright yellow, can destroy the illusion of dimension in your text.

8 Softening edges

Experiment with using the Soften Fill Edges tool. It's also great for making quick drop shadows. For starters, apply it to a circle, then try using Soften Fill Edges on your text. Complex fonts might not work with this tool.

9 Bubble effects

Radial Gradients can make your text appear to bubble forward, and create a slight 3D look to it. Linear Gradients are fine, but fall flatter.



Choose your gradient effects carefully. Subtle bubble effects can be created by using Radial Gradients.

10 Different borders

An outline around your letters creates a great border. But instead of a consistent line value, try to offset your borders. This will make it seem like people are viewing your text from an angle, also adding dimensionality.

You can choose from a variety of borders to achieve different effects and perspectives.

11 Take time out

As your work is progressing, step away from it occasionally. Come back fresh and make sure you haven't overdone anything. Is the font still easily readable? Is it better or worse then when you started working on it?

15 tip to remember

12 Faking 3D effects

Adding a gradient to the border of your text will cap off the illusion of 3D on your text. It should look as if your letter is something the viewer could just pick up and pull right off the screen!

To make your text look like it's a real three-dimensional object, simply add a gradient to the border.

13 Easy shadows

For shadowing, choose a black swatch and turn the alpha down to around 30 to 50 per cent. You can duplicate your text, colour it that alpha black, and skew it with the Free Transform tool for an easy shadow.

14 Lighting

Try to imagine a light source (a spotlight or the sun) hitting your text. Be consistent with your gradients and shadowing.

When creating shadowing effects, try to picture where the light source is coming from.

15 Mixing typefaces

When combining two different fonts, make sure they 'work' well together. Use fonts that emphasise visually the words you're writing. Also consider whether the fonts stack well. Does one font overpower the other?

Combining fonts means you have to find, not one, but two fonts that visually represent your words.

16 Glowing borders

If your text is going to be on a black background, a drop shadow won't be visible. Instead, use the Soften Fill Edges to make a glowing border.

Where you might use a drop shadow on a white background, you would use a glowing border on black.

17 Colour options

Once you're finished with each letter, convert the art to a Symbol. Now play around with the Colour options in the Properties window. You can easily tint and change the letter's entire colour scheme.

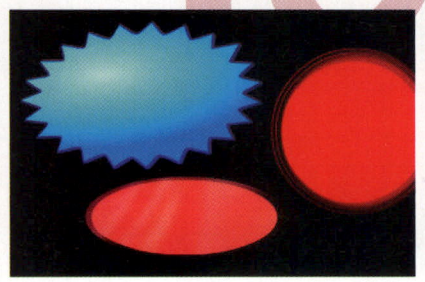
Once you've converted a letter to a Symbol, you can change it to as many different colours as you like.

18 Arranging letters

When you're ready to stack your letters closer together (having made sure they are converted to Symbols first) you can play around with fun ways of arranging them.

19 Text containers

Once you've finished your entire block of text, consider some sort of container for it. This could be an exploding cartoon bubble, or simply an oval shield for it.



To give your text an even more dramatic effect, place it inside an eye-catching container.

20 Constructive criticism

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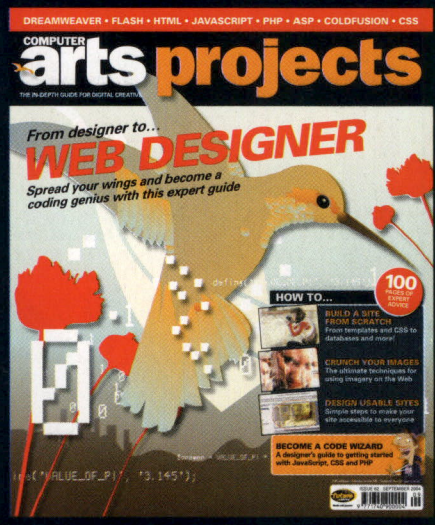
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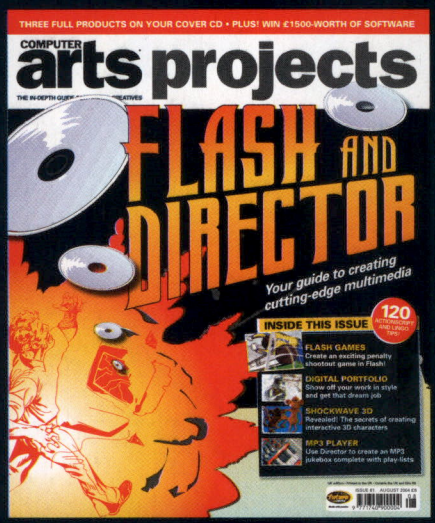
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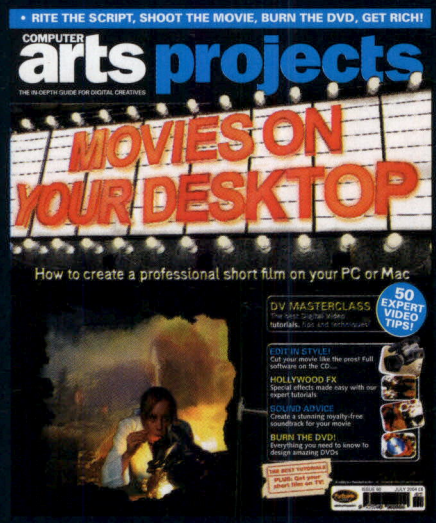
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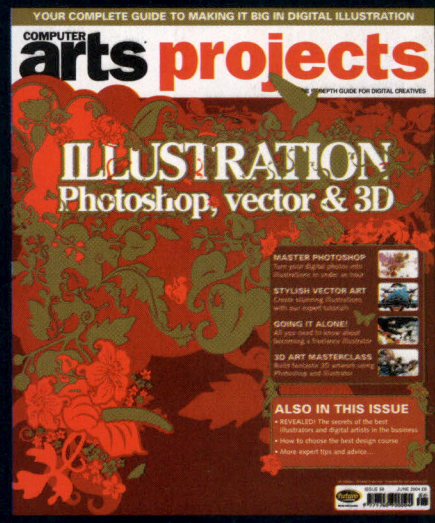

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Type in motion

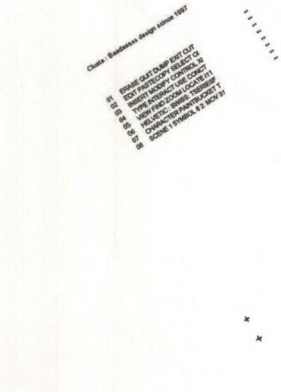
Clusta Design Consultancy shows how type can be used to add meaning to a short *Flash* video...

The following tutorial explains how we went about combining text, imagery, graphics and video footage to produce this short for *Create–Online* magazine. The video was used as the 'intro to the magazine's covermounted CD-ROM.

The theme of the video was 'usability', and we wanted to communicate this idea with fast and furious graphics, using words that we come into contact with every day while using computers. The video employs techniques that we use in almost all of our video production work. As a web design company, using *Flash* for video work seemed like an obvious solution, and this tutorial demonstrates the versatility of *Flash* as a tool for producing video – 80 per cent of this piece was produced in *Flash* and then exported to *After Effects* to piece together with the music. Typography is an important part of all our work, especially video production. This tutorial explains why we've used typography in this way and how we went about animating text for video production.

Expertise provided by Clusta Design Consultancy. You can see more of its work at **[w]** www.clusta.com and contact the company at **[e]** hello@clusta.com.

The finished *Flash* movie can be found on the cover CD in the Software\Tutorials\Tutorial files\All\Motion folder.

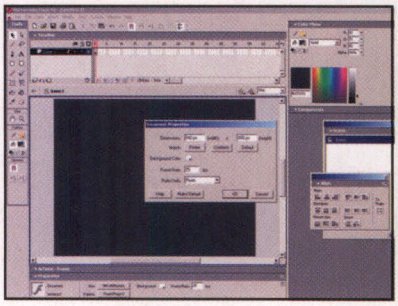


Part 1: Kicking it off

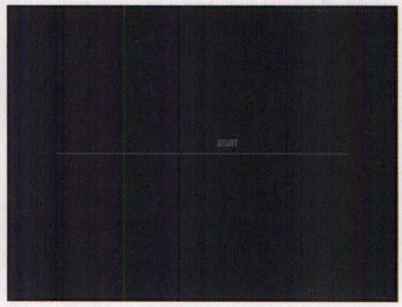
First up, you need to prepare the document and animate the typography...

Exporting frames

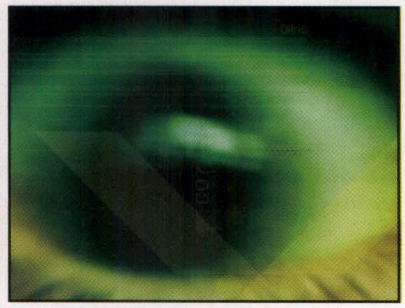
It's vital to note that when exporting frames from *Flash*, embedded movie clips with their own animation timelines will not be recognised as animations – they will simply be exported as the first frame of its animation. Keep all your animation on the main timeline, so that when you export, you'll see everything you've done.



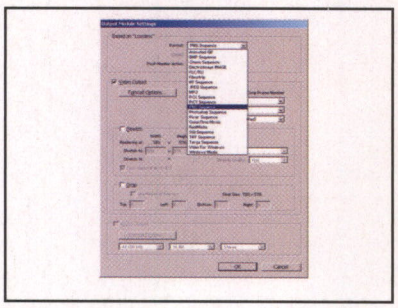
1 The first thing we do is open *Flash* and set the movie dimensions. Because this is for a CD-ROM, we select 640x480. The background is created in *Flash* by making a grey box that sits on the timeline underneath all other layers. We type the word START (using Impact) into a text box on the timeline.



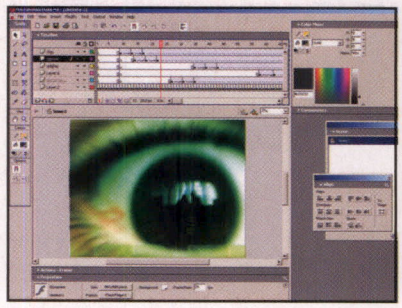
2 To create the impression that the START text is moving quickly, we create a gradient-filled object in *Flash* the same size and colour as the word. We motion-tween this gradient from the top of the screen to the point where START appears, and replace the gradient with START. In this instance, we want the word to be fairly small, just about legible, to give more impact to the main visuals once they kick off.



3 For the next section, we film some close-ups of eyes, which are taken into *After Effects* and adjusted using colour balance layers. Two bits of footage are put back-to-back here – by motion-blurring the first bit of footage at its end point, it flows into the second piece smoothly.

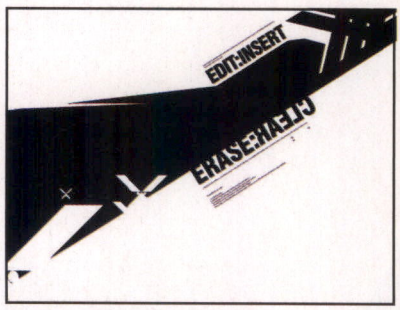


4 This footage needs to be exported as individual frames, so we go to Make Movie in *After Effects* and click on Loseless. This pulls up the Output Module settings dialog. At the top is a drop-down called Format. From here, we select PNG Sequence. Now we render our individual frames to a folder.

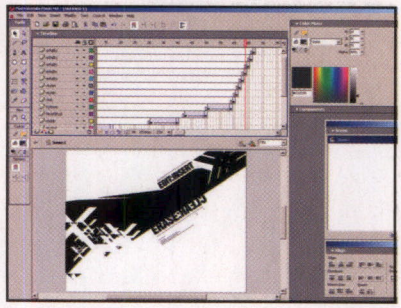


5 The frames are imported into *Flash* by using File>Import. We select the first frame and click Open. When asked if we'd like to import the whole sequence, we say 'yes'. The footage is then dropped on to *Flash's* main timeline. The first frame of the footage is made into a *Flash* movie clip and is motion-tweened using a colour tint transition from white to its own colour.

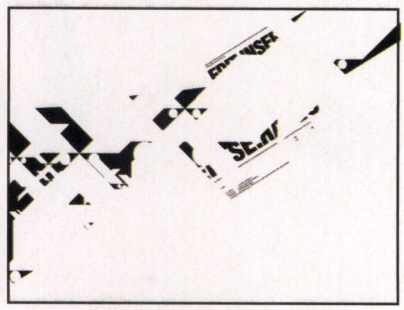
6 At this point, we want to convey the idea that the eye is being consumed by graphics/imagery. We grab some old vector files, record decks, bits of fonts, and so on, and layer them on top of each other until they almost cover the eye. These are then divided into five layers and animated into the scene in chunks.



7 We want to add a piece of graphic at this point. The process for this is to create the graphic and work backwards, animating it into the scene. We use Impact as the font choice because it's bold and doesn't get lost against the stark black graphic overlays.



8 The elements of the graphic are broken down into parts and then motion-tweened in *Flash*, either as colour fades or along motion paths.



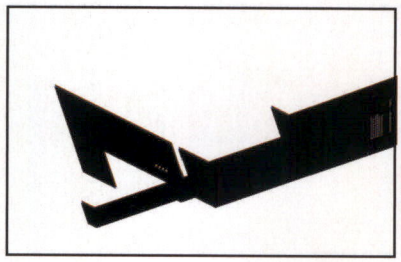
9 We now want to move out of this scene, so we need a transition. The logo, designed by Mezzetty, is already part of the graphic and seems an ideal symbol to overlay in white repeatedly until the graphic had disappeared. This enables us to move on to our next scene fluidly.

Part 2: 3D drop-downs

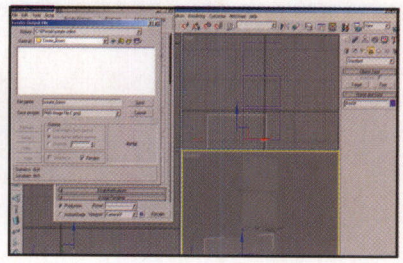
Produce 3D elements in *3ds max* and incorporate them into the scene...

Understated effects

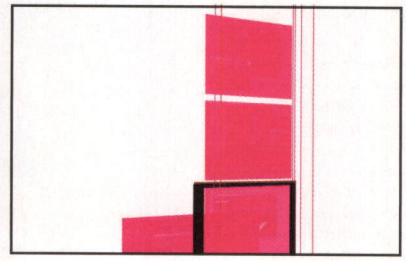
Try not to be tempted to use the traditional Effects options in *Photoshop* or *After Effects* to enhance your footage. Often the best-looking footage uses simple blurs and colour tints. By adding your graphics or typography over the top with some animation, you can add all the energy and style you want without using obvious filters.



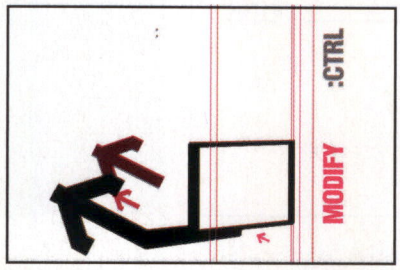
1 This scene again focuses on a central graphic and then builds around and adds to it to give it energy. We start with the core component of the graphic in black and then introduce a 3D element.



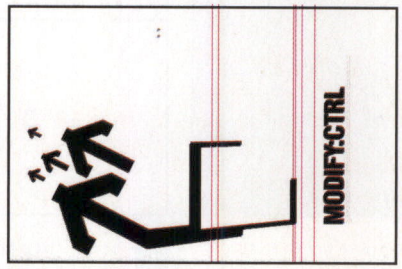
2 The 3D element is produced in *3ds max*. It's a simple set of boxes animating into the scene using ease curves. Each box is mapped with a screen grab, and a small amount of Opacity is used to add extra depth. The animation is exported as individual .PNG files, which gives you an alpha channel and more options to manipulate each frame once in *Flash*.



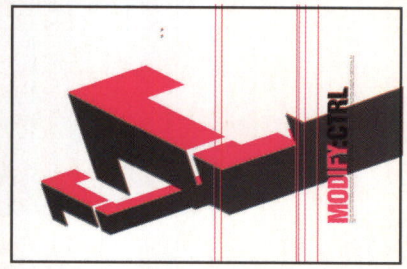
3 The single PNGs are imported into their own layer on *Flash's* main timeline. It's the second layer up; the bottom layer being our core graphic. To integrate the 3D with the 2D graphics being created in *Flash*, we design an arrow graphic around one of the boxes in *Flash* and then duplicate this frame 30 or so times. We then work backwards deleting parts of the graphic until it looks like it's animating itself in.



4 The words Modify:Ctrl are added to the scene using the same font to retain consistency; they are introduced down the right spine to coincide with this section's flow.



5 The arrows are animated out in the same way they're animated in, and we introduce some lines to the foreground to add interest to the graphic. These are drawn in *Flash* and motion-tweened into the scene.

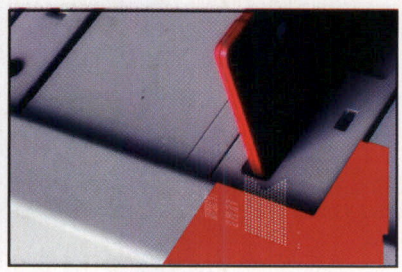


6 We now re-introduce the core graphic but in its full form. The graphic is separated into several elements and divided between layers, which then enables us to motion-tween colour tints randomly across the timeline until they fade to white and we can move to the next sequence.

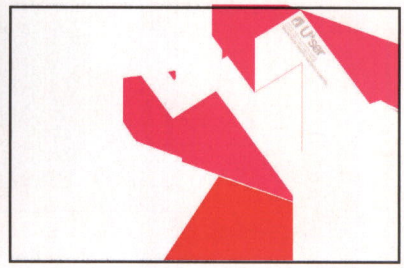
Part 3: Floppy animation

Film a disk ejecting from a drive and animate the video footage in *Flash*...

1 For this scene, we film a close-up of a diskette ejecting from a drive. Some of the frames are taken into *Photoshop* and motion blur is added to them at random positions.



2 In this instance, the graphic is built around the video clip, and is triggered by the diskette ejecting. The graphic is built up and separated into layers for animating. We focus on the word 'User' and add very small text to accompany the elements. This gives the graphic a tech feel, like programming code.



3 The floppy drive is divided into its more interesting shapes by creating new layers in *Flash* and tracing the various elements. Each shape is filled and turned into a movie clip. The movie clips are then animated into the scene either as colour tints or motion-tweened along paths.

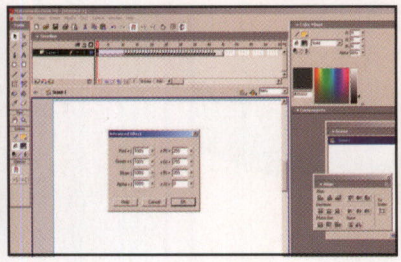
Part 4: Bringing in more human elements

Now you need to work with the still images to create movement and motion...

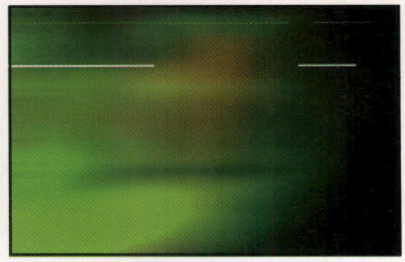
Photoshop actions

When you're dealing with small chunks of frames like we have in this tutorial, actions in *Photoshop* can be an incredibly useful tool for colour-tinting or blurring frames. Simply open the Actions dialog box and create a New Action. On the tab where it says Function Key, select F2 from the drop-down. Now record your actions by applying tints, and so on, to your image. When you've finished, press the stop button next to the record button. If you open up another frame and press F2, you'll see it applies the action you have recorded.

1 This scene only requires a still shot. We introduce some colour-tinting in *Photoshop* to give it a green, old-skool VDU sort of feel.

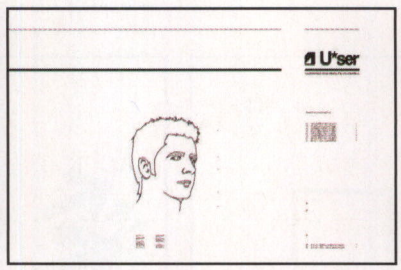


2 We bring this in from white, which gives it more impact. To do this, make a movie clip from the first frame of the animation and do a colour-tint motion tween, and use the 'advanced' tint option and set the RGB values to full. When they normalise through the tween, you get a bleaching effect.

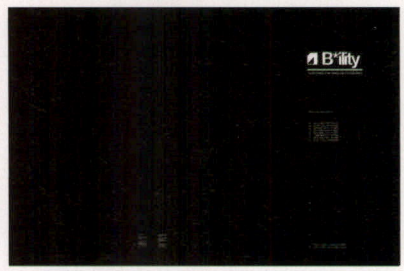


3 By motion-blurring the frames in *Photoshop* before bringing them into *Flash*, you get the impression of movement. While the ear is blurring and moving to the left we introduce a couple of graphic elements that are motion-tweened in *Flash* from the left-hand side to emphasise the motion.

4 We build up a graphic piece from this still because it gives us plenty of space to build on the look and feel of this shot. The word 'User' is now the solid theme for this piece and we want to develop that idea further by creating an almost brand-like feel for it. So we create a logo from it.



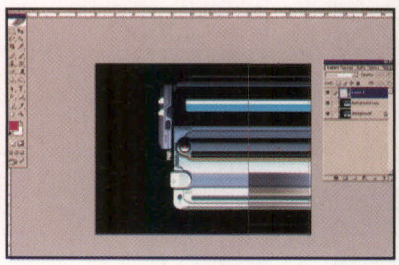
5 The ear is bleached out in *Flash* and we're left with the graphic components. We add in an outlined image to the graphic to form a tie between the ear and the 'User'. The structure of the type is laid out in such a way as to give a machine-like quality.



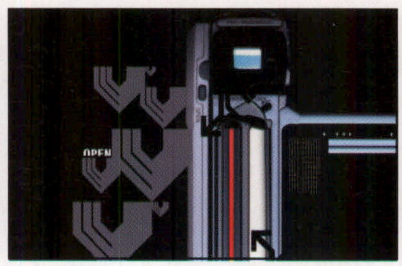
6 Still in *Flash*, we flip all the colours using colour tints and change the word 'User' into 'Bility' as a continuation of the overall theme. This then gives us the opportunity to drop out the text frame-by-frame so we can move to our next section.

Part 5: Digital extrusions

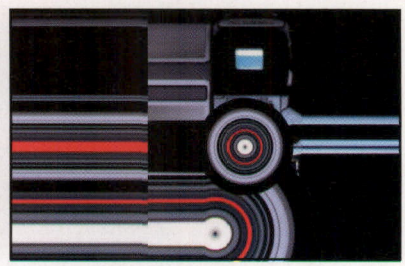
Stretch the stills to create abstract and interesting footage...



1 This section is again made from just a still image. The main technique for creating movement in this scene is produced using *Photoshop*. We take a still of a video camera and open it in *Photoshop*. We then select a very thin slice of the image, and copy and paste this into a new layer. Using the Transform tool, we scale this thin slice, which stretches the image from that particular point.

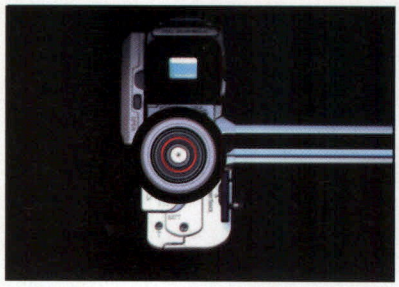


2 Once the frames have been manipulated in *Photoshop*, we can take them into *Flash* and overlay graphics and text. The start of this particular section is treated frame by frame, each frame being treated as a new graphic piece. Symbols and text are layered here in a way that works well with the manipulated camera shot.

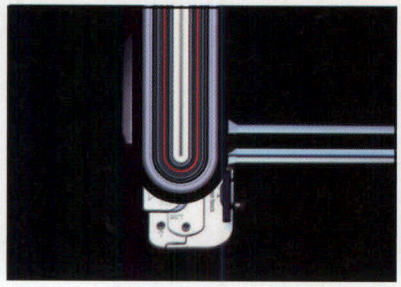


3 Here we use exactly the same techniques as described in Part 1 of this tutorial, but we introduce a series of rings to add colour and abstraction to the scene.

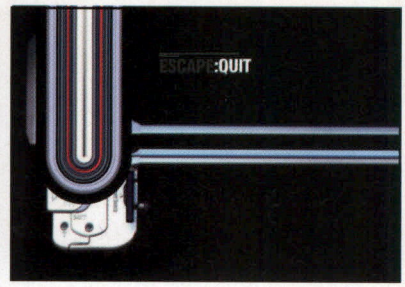
Digital extrusions continued...



4 Now we want to add some structure to the scene so we can introduce more text. We start by taking a simple abstraction of the camera from *Photoshop* and importing this into *Flash*. We create the 'extruded rings' section of the image in *Photoshop* as a separate element and save it out as a PNG. This is imported into *Flash* on a layer above the camera image.



5 By masking the 'extruded rings' layer we can animate the rings growing out from the camera by using a simple motion tween. Because we're only doing this at 72dpi, we can take a screen grab from *Flash* and take it back into *Photoshop*. From here, we can motion-blur and shift its position to give the effect of motion.



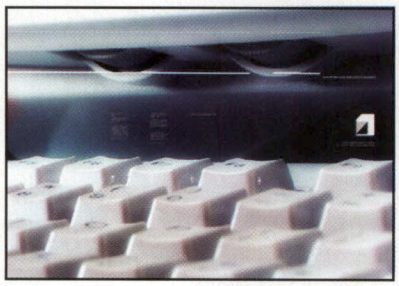
6 Once in position and back in *Flash*, we can start adding some text to the graphic. We're continuing with the same theme for the words and styling, bold headline text with small text elements to give it a techy edge. We animate the text with simple colour tints to highlight the words as they appear.

Part 6: Keyboard mapping

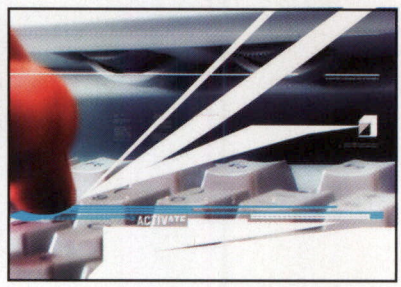
The final stage is to pinpoint moments to trigger graphic elements...

Tying in music

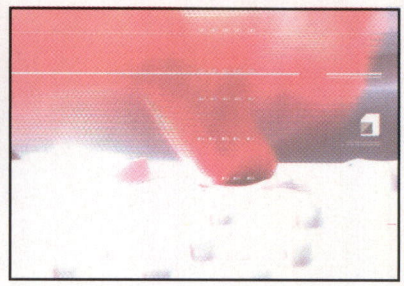
For most projects, once we've exported all our frames from *Flash* and imported them into *After Effects*, we'll key in the music by cutting up and delaying bits of footage until they're in time with the basic 4 4 structure. However, we've found that if the footage is quick enough, with constant change, you don't need to key in the music because it will work with the imagery regardless. Try it on a short bit of footage and music.



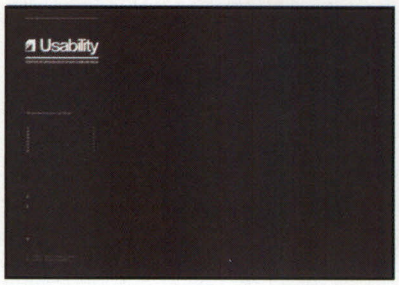
1 The footage here is taken into *Photoshop* and adjusted by making a duplicate layer, adding 5-per-cent Gaussian blur and overlaying it on its original. The footage is then imported into *Flash*. Graphic elements that we've been using throughout the piece are introduced to add consistency and give the footage a more interesting aesthetic.



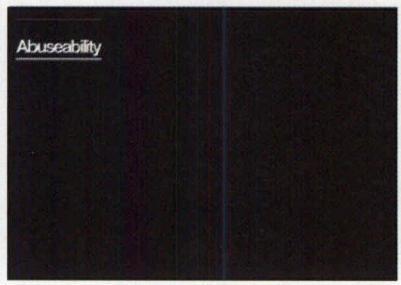
2 At the point at which the hand makes a keystroke we intervene with some graphics, which exaggerates the movement. This is simply three frames of differing shapes/graphics – there is no tweening here.



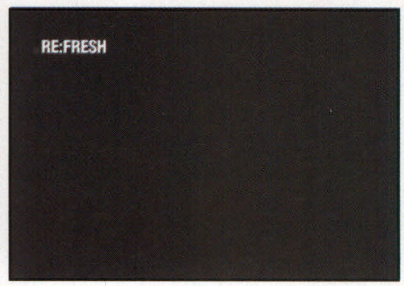
3 One of the individual frames of the footage is converted into a movie clip in *Flash* and we use the 'advanced' tinting technique to bleach it out. We also add some repeating number sequences to give the impression of a slight glitch.



4 We create a gradient in *Flash* and animate it to give the impression that the text is moving about quickly. We then animate in the rest of our elements – the symbol is scaled in, the two lines are animated in from the left and the rest of the elements appear over a staggered series of layers.



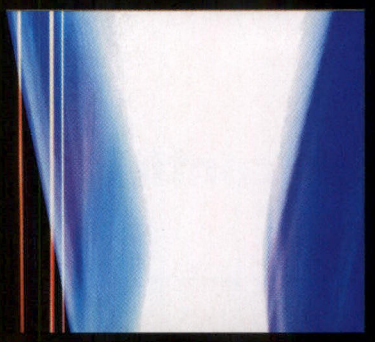
5 The word 'Usability' is replaced with 'Abuseability', as in to push your own abilities as far as you can.



6 Finally, this is replaced with 'Refresh' and we introduce the Clusta Gundamn and logo for final sign-off. ca-p

02

03



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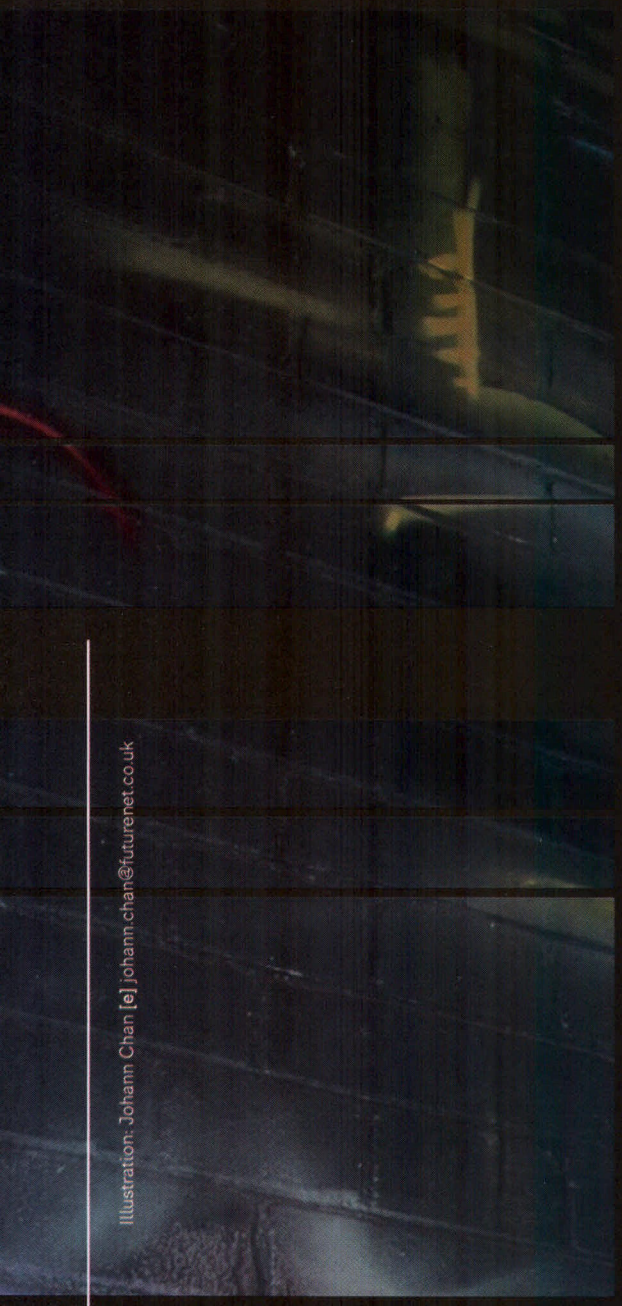

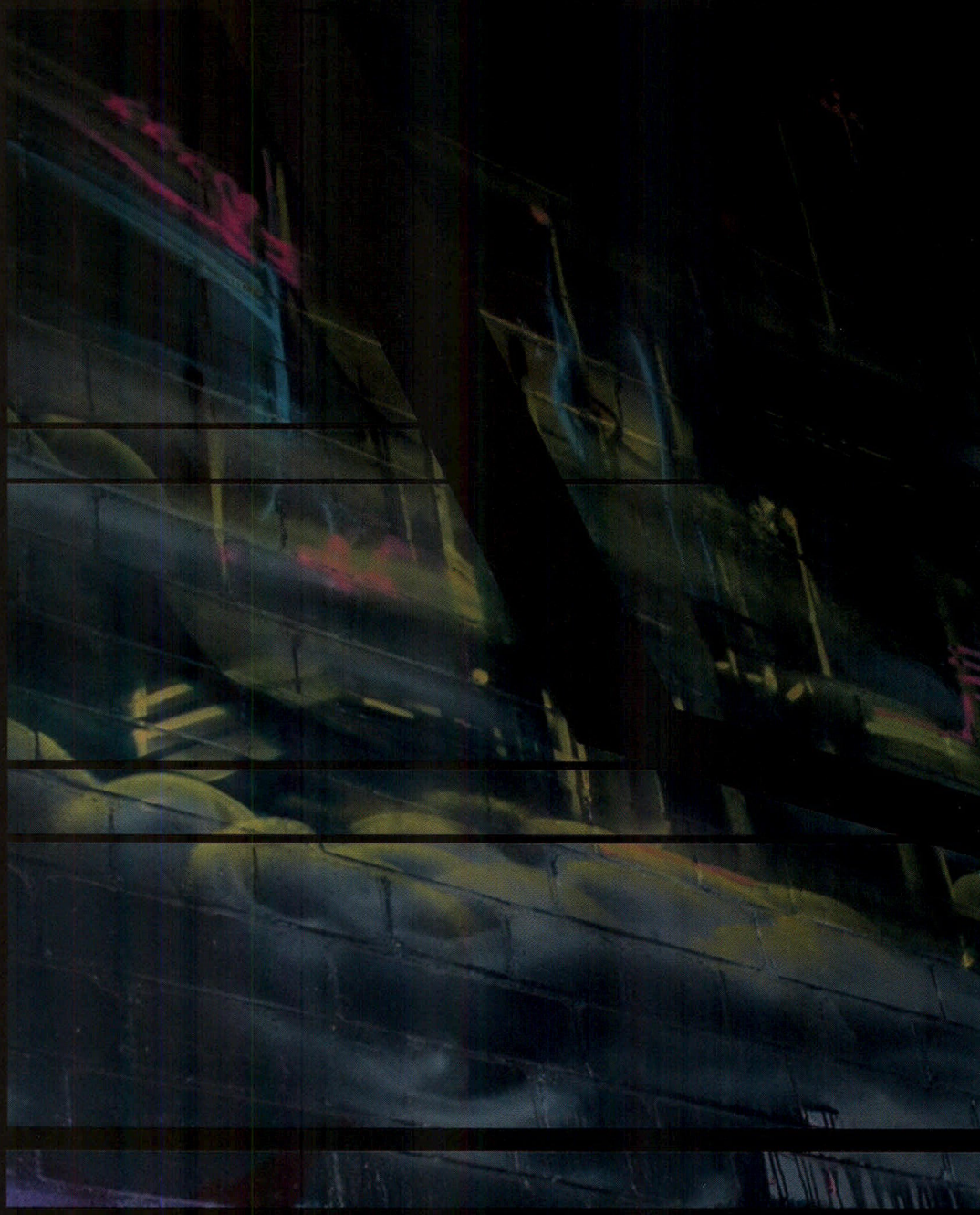

Illustration: Johann Chan [e] johann.chan@futurenet.co.uk

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Dramatic film titles

Shimmering text and 3D graffiti can be created in *After Effects*, to generate stunning opening sequences for your movie projects...

Although Woody Allen still uses white text on a black background to introduce his movies, he's one of the only people who can get away with it. Whether you're making short films, Hollywood movies, or even intros to corporate videos, audiences expect to see a swirl of flickering text, flashes of imagery and, if you can manage it, something to surprise them. Title sequences such as those in *Se7en* have shown that a mix of handwritten text and scratchy imagery can be a memorable introduction to a movie.

This tutorial explains the basics of making text shimmer and float through your images. You can create names that wobble and layers of translucent text that intersect and blur with motion.

We'll also show you how to create graffiti that draws itself onto a wall while the camera rotates around the space in 3D. Although this looks like a high-end effect, it can be achieved by clever use of *After Effects*' most basic tools. The overall look of this tutorial was helped by using handwriting-style fonts from FontGarden **[w]** www.fontgarden.com), which can be found on your cover CD.

Expertise provided by Christopher Kenworthy. Chris is a writer, film director and part-time actor living in Perth, Australia. You can contact him at **[e]** thoughtfox@mac.com.

All the components needed to complete this tutorial can be found on the cover CD in the Software\Tutorials\Tutorial files\Tutorial files\All\Film titles folder.

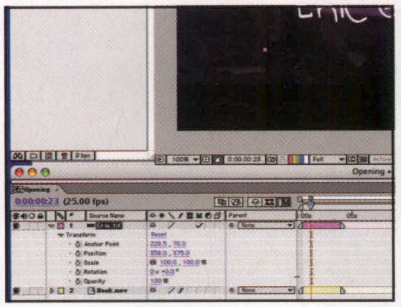
Part 1: Flickering text

Open *After Effects* and start the film rolling by creating edgy, wobbly text...

Make it clear

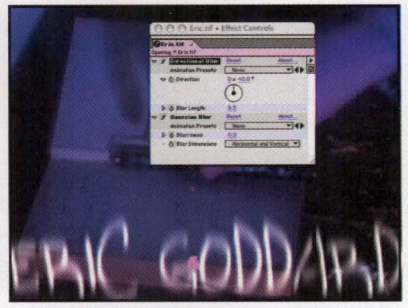
It's often said that, above all else, text should be legible, although filmmakers such as David Fincher enjoy pushing this rule to the limit. When using graffiti, it's easy for the stylised letters to hide the words, so make sure you get your message across clearly.

Dramatic film titles

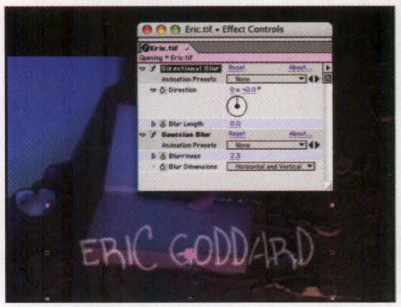


1 Create a New Composition in *After Effects* and drop the Book.mov clip into the timeline from the Film Titles folder on the cover CD. Create a *Photoshop* file of the name you want to use, or drop the Eric.tif file into the timeline and change the Blending mode to Add.

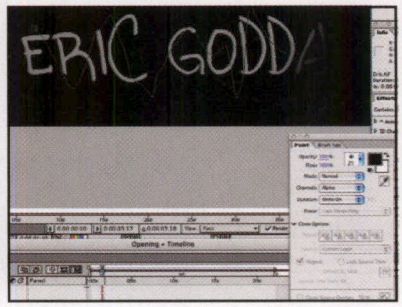
2 Now adjust the length of the Eric.tif layer by dragging the right-hand edge to the left. Make it just a few seconds long. One second before it ends, press 'T' to reveal Opacity, and click the keyframe clock. Move to the end of the clip and drag Opacity to 0.



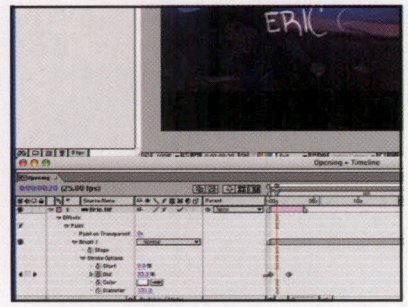
3 To create a flicker, apply the Direction Blur filter to Eric.tif. Go to the middle of the clip, click the keyframe clock with Blur set to 0, and then move forward by two frames. Change the Blur to 20. Move forward a few more frames, and drop the blur back to 0. Do this a few times, keyframing the Blur Direction every few frames.



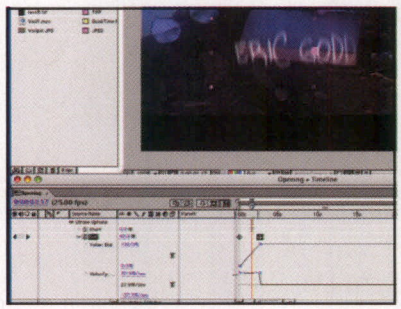
4 To help ease out the text, apply the Gaussian Blur filter. Go to a point about one second before the Layer ends, and click the keyframe clock. Then go to the end of the clip and set Blurring to 12. Now the text will blur slightly as it fades out.



5 Select the Paintbrush tool and double-click the Eric.tif layer. Choose a slanted brush of about 45 pixels. In the Paint palette choose Mode: Normal, Channels: Alpha, and Duration: Write On. Draw a squiggly stroke from left to right over the text.

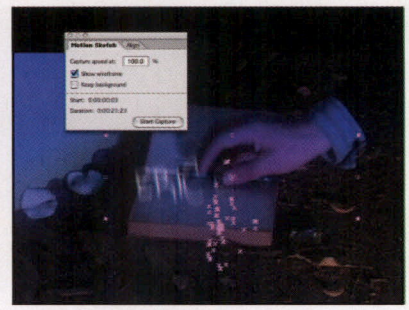


6 Go back to the Composition window, and expand the Effects tab for this layer. Change Paint On Transparent from Off to On. Play the clip back and you'll see that the stroke you drew reveals the clip from left to right.



7 The stroke you recorded may be too fast or slow for the look you want, so under Effects (in the timeline), expand the parameters for Paint. You'll see two diamonds marking the start and end keyframes under Stroke Options. Drag the right-hand marker to the right to slow the stroke, or left to speed it up.

8 Drag the Smoke.mov to the timeline, with Blending mode set to Classic Colour Dodge. Keyframe the Opacity to rise and fall as the text appears. Don't make this layer too bright or it'll obscure the text.



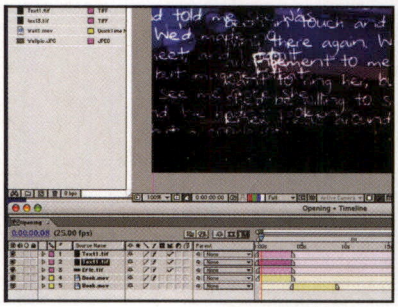
9 Open the Motion Sketch window, click Start Capture, and then click and hold over the Eric.tif layer, vibrating the mouse up and down. Your mouse movement is recorded, and gives the layer a wobble. Check the Motion Blur box, and click 'M' above this to make Motion Blur visible, then watch it back.

Part 2: Layering effects

Import your text and experiment with adding effects to different layers...

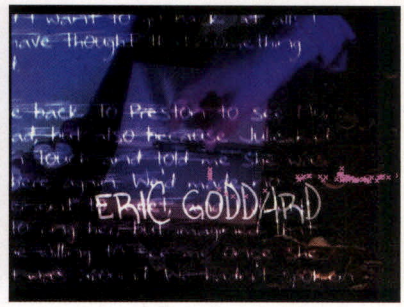
Handwritten fonts

Although FontGarden fonts work well in this example, don't underestimate the impact of real handwriting. Take a page of handwritten material, scan it in, and invert the image in *After Effects* or *Photoshop*, then layer over your footage. Doodles, smudges and crossings-out all add to the realism.

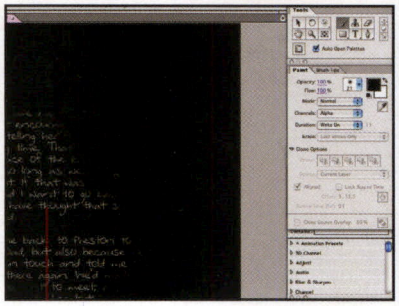


1 Import the Text1.tif file and drag it to the timeline twice. The Blending mode of both layers should be set to Classic Colour Dodge. Press 'S' to reveal the scale, and drag the scale up so that the text expands beyond the edge of the image.

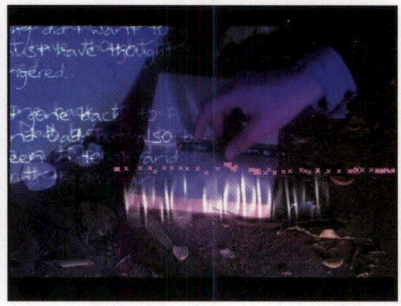
2 Use the same Motion Sketch technique as before to give each of these text layers a slight wobble. If ever you use the Motion Sketch tool and aren't happy with the result, you can start again and replace the movement you created. For best results use small, hovering movements, and then some sudden jerks.



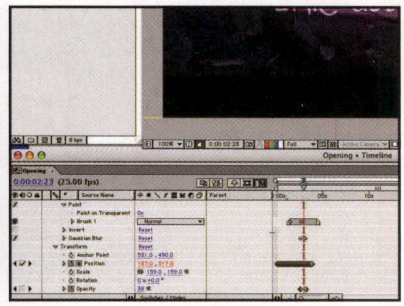
3 Click Motion Blur for both of these text layers. Drag one of the layers slightly to the right, so they're offset from each other. Although you want both layers of text to appear at once, a slight offset as they appear and disappear makes the image look more interesting.



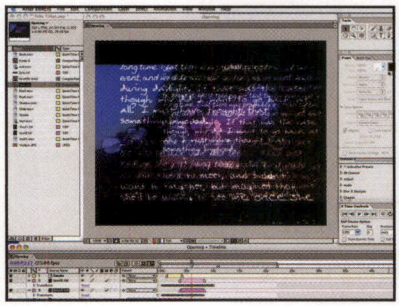
4 Select the Paintbrush tool, double-click on a text layer, and set the brush to Normal, Alpha, Write On; the image will turn black. Scribble all over the image and you'll see it appear gradually. Fill in the gaps so that the whole image is painted in.



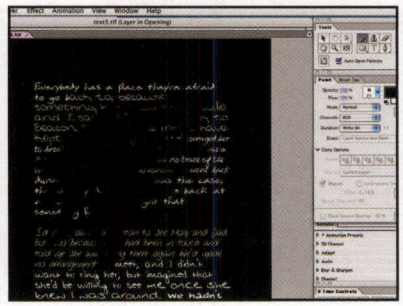
5 Do this for both layers and they'll appear to be brushed into view as they wobble. Although the effect is apparently complete, you can still make adjustments. If you find that the Motion Sketch no longer works as well, you can easily capture another motion. To speed things up, set View>Resolution to Third.



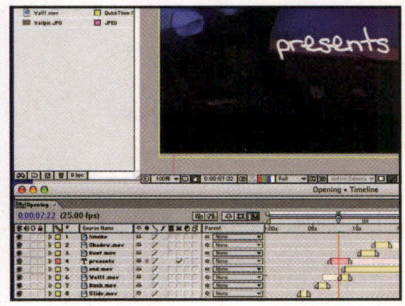
6 At the four-second mark, these text layers should fade out, so keyframe the Opacity at 100, just before the end. Go to the last frame of each, and reduce the Opacity to zero. Drag the Slide.mov file to the timeline, with Blending mode set to Add. These short clips help to add interest to the sequence.



7 Import the Text2.tif file and drag two copies to the timeline, starting just after the Slide.mov ends. Set the Blending modes to Class Colour Dodge. Apply a Motion Sketch to these layers, but make it less pronounced than before. Keyframe the Opacity to rise quickly from 0 to 100 within a few frames.



8 Using the Paintbrush tool, double-click on each of these text layers, and set the Paintbrush to Normal, RGB, Write on, and use the colour picker to choose black. This time, paint black strokes to wipe out the text gradually. When you've done this, go back to the Composition window.



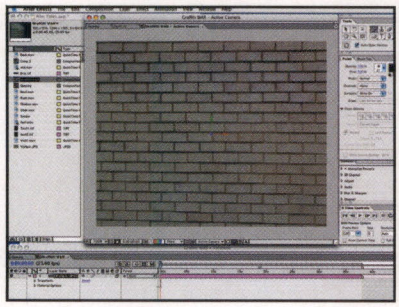
9 If you're creating a longer sequence, add other names and titles to the timelines. In this case, we add the word 'presents', giving it a brief Motion Sketch wobble and a fade in and out. You can also add other flashes of image, and these work best when using the Add mode to mix layers.

Part 3: The graffiti wall

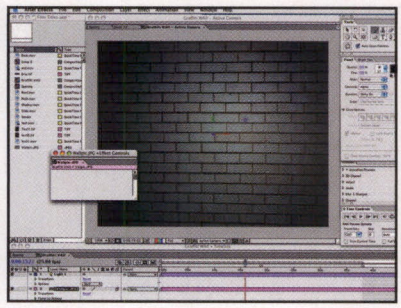
Use graffiti effects to create a contemporary urban feel to your film titles...

Reflecting mood

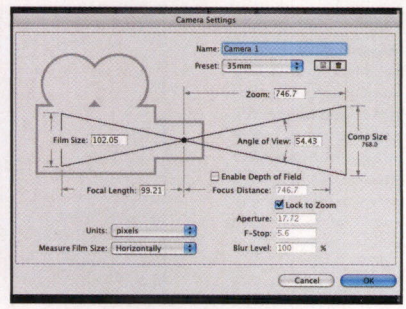
From the outset, bear in mind your finished product. Can your titles sequence afford to be half-a-minute long, or should it be over in six seconds? Does the graffiti style work for your project, or should it be adapted? Never use a technique because it looks good; always ensure that the mood and meaning of the project has been reflected.



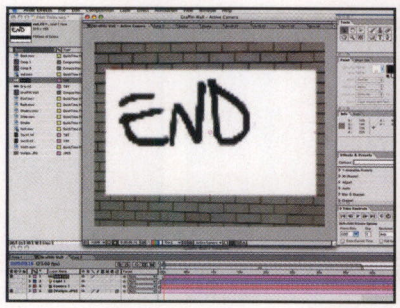
1 Use a high-resolution image taken with a digital camera (rather than a video camera) for your wall. This gives you more flexibility when animating the virtual 3D camera. Import the Wallpic.jpg file from the CD, and scale it down to about 80 per cent.



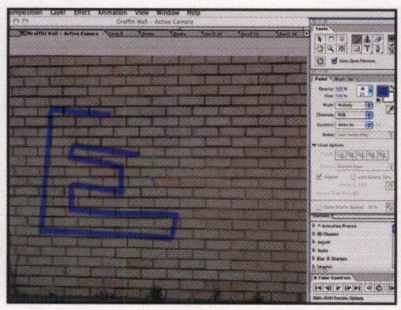
2 Choose Layer>New>Light, and select a bluish light. You can leave all the shadow settings off, because the only reason to use this spotlight is to add some shape to the wall. By adding a spotlight, you make the wall appear more like a real wall in a real place.



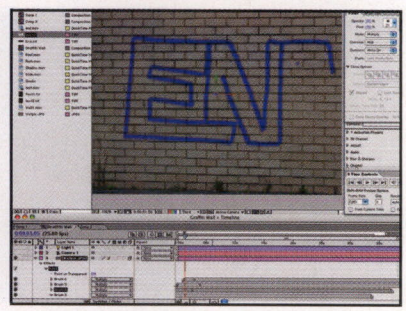
3 Go to Layer>New>Camera, and choose a camera with a 35mm lens. If you use a lens much longer than 35mm, you'll hide camera moves, and a shorter lens will reveal the black behind the wall layer. Click OK, then click the Eye icons by the Wall and Light layers so you can work without them.



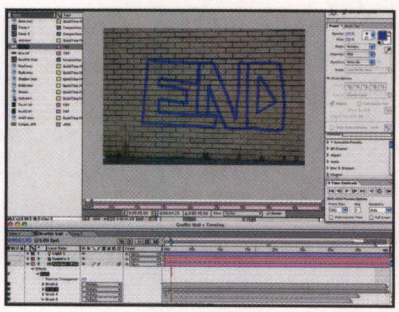
4 You may want to import images of graffiti or text as a reference. An alternative approach is to use a Text layer in a handwriting style as a reference. In this case, the word is END, and it can be drawn easily without a template. You'll find it helps to practise your strokes, and UNDO repeatedly, to gauge letter sizes.



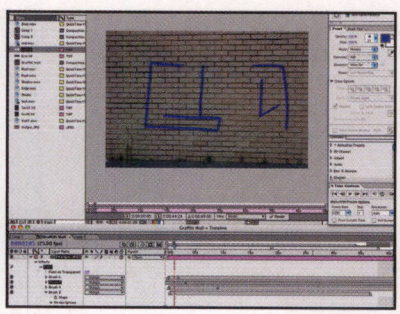
5 Select the Paintbrush tool set to Multiply, RGB and Write On, with blue paint. Double-click the wall image, and draw the letter 'E' as quickly as you can. If you make a mistake, UNDO and try again. When you complete your stroke, note that the letter disappears immediately, because you've set the image to Write On.



6 The Paint will appear in the timeline as a grey bar. Drag this grey bar to the left until your letter 'E' is complete. This makes it easier to draw the next letter, without having to guess where to put it. You can draw letters in one go, or from several strokes; each time, drag the new grey bar to the left so everything remains visible.



7 As you work with the Paintbrush, be careful to deselect the previous brushstroke that you created before applying a new one, or you'll simply replace the stroke. To avoid this problem, always click in a blank space in the timeline to select the brush before painting a fresh stroke.



8 When the letters are complete, you can drag the grey paintbrush strokes around in the timeline, so that the various strokes all appear to be drawn at once. Although you can let the graffiti appear in order, as though being sprayed by an invisible hand, the all-at-once approach is more dramatic.

9 Change the paintbrush colour to red and fill in the spaces between the letters with red. Keep your work accurate, but don't try to be too perfect, because you're aiming for a hand-drawn look.

Part 4: Layering your graffiti

Add depth to your graffiti wall by using layers and highlights...

Getting unique results

The techniques described on these pages can be adapted to a variety of styles and moods. Even the graffiti technique can be used to paint text on an image, or to show an image painting itself onto a blank canvas. Once you've completed the work, try again with your own text and images, combining the techniques to create unique results.

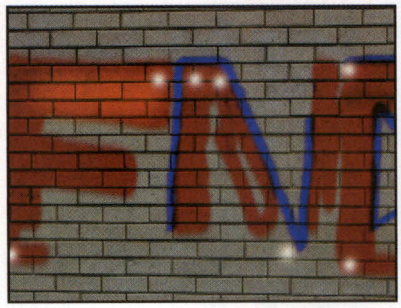
Using masks

If you find it difficult to draw the graffiti freehand, you can use the Pen tool to draw a mask. Turn off the mask, and apply the Stroke filter. By adjusting the Start and End times of the filter, you can make the line appear to draw itself. The results can look a little too perfect, but are a good alternative if you lack a steady mouse-hand.

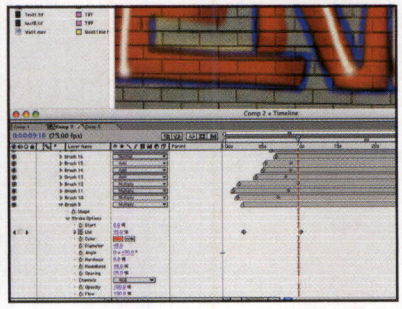
1 Graffiti tends to be built up in layers, and the same process works well in *After Effects*. Change the Paintbrush colour to Yellow and the Blending mode to Add, and draw over the red spaces with a slightly smaller brush. This should create orange centres, with a rim of red near the edge.

2 Graffiti artists add highlights to their work in the form of white dots, stars and sparkles. The most basic approach is to change your brush colour to white, and add dots at a few corner points, although you can draw more elaborate shapes if you prefer.

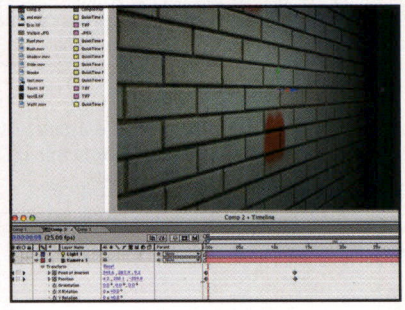
3 Although graffiti doesn't always appear to be 3D, white highlight lines are frequently added to emphasise the shape of the letters. You should draw these white lines on about half of the edges. Experiment with different colours.



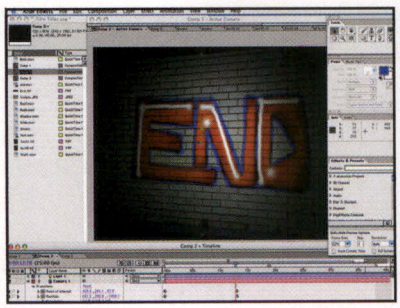
4 Drag the paintbrush strokes so that the text builds in an exciting way. You don't have to follow the logic of outline-then-fill-then-highlights. In our sample, the strokes have been dragged around to create a sequence which is far from real but looks good.



5 You may find that although the starting points work well, some of your strokes draw too slowly or too quickly. Choose a point where you want your clip to end (just before the ten-second mark), expand the Stroke Options for each brush, and drag the second keyframe marker to the left of the time marker.



6 Click the Eye icons back on for the Light and Camera. Go to the beginning of the Composition and drag the camera's Position and Point of Interest numbers until the view is close to the wall, looking across at an accurate angle. Keyframe Position and Point of Interest.



7 Go to the end of the Composition, and use the camera's Point of Interest and Position markers to drag the camera away from the wall. You can change to the Top view and do this manually. Play back the animation to make sure that the camera move captures the appearing text effectively.

8 Output your work, then reimport the file to *After Effects* and use the Rectangular Mask tool to create the widescreen look – this will make the graffiti wall match the widescreen of the earlier footage. Edit the two sections together.

9 Add other flickers of image throughout the graffiti wall sequence, to help match the style of the opening section. Rapidly raise and lower the Opacity of these extra clips several times, with Blending mode set to Add – this will create a flashing appearance. ca-p

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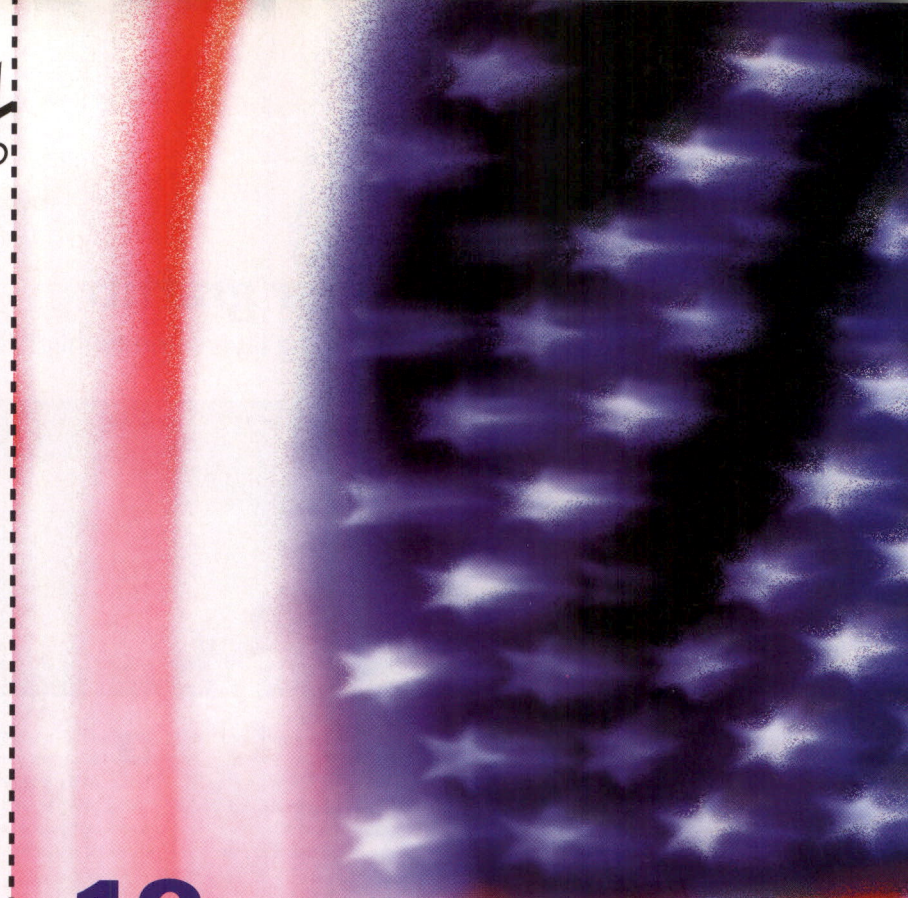

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"I like mistakes, accidents. It gives a more 'natural' look to the work"

Profile: Misprinted Type

"Imagine yourself only having the default typefaces that come with your system... it would be a disaster." Putting typography straight with Misprinted Type.

Above: "I don't have the Swiss perfectionist talent for type and design," says Eduardo. This piece shows how little that matters.

Right, top: Bi, created for the Brasil Inspired book by Die Gestalten Verlag.

Right, bottom: The Misprinted Type splash page. Eduardo believes, "There's room enough for both experimentation and legibility in typography. One will never steal the importance of the other."

Brazilian typographer, designer and artist Eduardo Recife started his career as a graffiti artist, happily tagging the walls and doorways of his native Belo Horizonte. But instead of a ten-stretch for vandalism, Eduardo followed his artistic leanings into graphics, taking with him the sensibilities he learned on the street.

Since setting up Misprinted Type in 1998 as a showcase for his digital typefaces, Eduardo has continued to develop a style of design and illustration built on his fascination with graffiti's complex alphabet, aesthetics and its roots in the real world. "I like mistakes, accidents," he explains. "It gives a more 'natural' look to the work..." It's this natural look that makes Misprinted Type stand out.

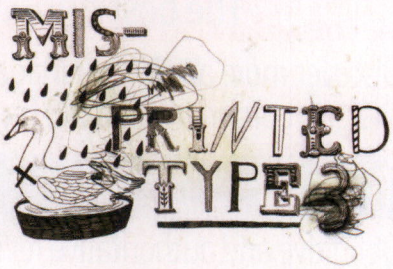
Writing on the wall

"I was one of these people at school who had notebooks filled with drawings instead of notes," says Eduardo. As a kid he was always drawing, absorbing the art he saw around him and this naturally brought him to graffiti. "I was impressed by the tags and complex graffiti on the streets," he says, explaining his route to typography: "I was fascinated by all the different letters and stylised alphabets, that's how my passion for type started."

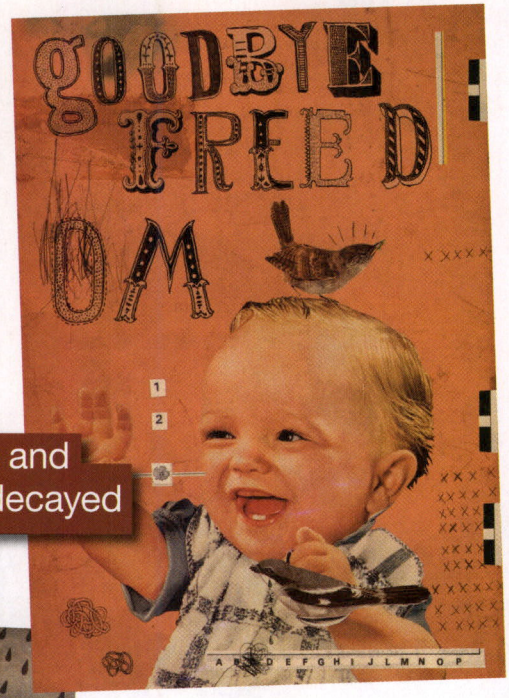
When Eduardo encountered a group of designers working with digital typefaces, producing the kind of work he had been so taken with on the streets, he knew the future had to be digital. "All the distressed effects from the street could now be transformed into digital typefaces," he says. "The decayed and imperfect characters, that's what interested me." And that continues to interest him now, permeating his work with a strong sense of place.

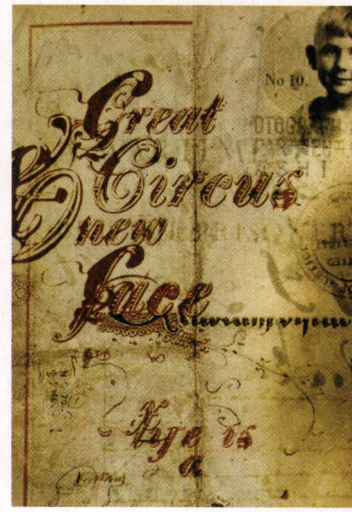
Different meanings

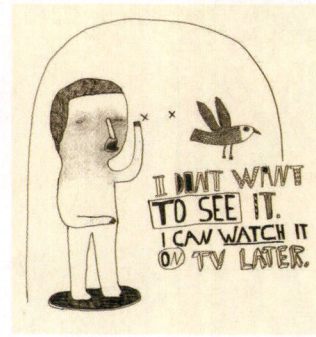
"I like to consider my work spontaneous, experimental," Eduardo says, as a first stab at conveying his style. But, even from a casual glance, it's clear there's more to it, He puts feeling into these images. Whether it's professional or experimental, the inclusion of found and generated imperfections help to make the work more human: "It reflects my personality," he says. "It brings the moment into my works."



According to Eduardo, the majority of his typefaces fit into the same 'dirty/grunge' category because, "Most of them are basically a deconstruction of existing typefaces." This may be the starting point, but through taking away he adds to their character







> "I'm inspired by things I see and find in the streets: old and decayed letters from rusted signs"

and texture. "It's all about giving different meanings to the same object," discovering life in the corners and teasing it out.

The process of discovery can also be seen in Eduardo's other work, particularly his photography, which has a strange pathos to it. This approach fits well with a man who's largely self taught, who even explains his guiding force by simply saying, "I'm moved by curiosity..." Well, it's certainly not profit alone because the majority of his typefaces are available for free.

"Experimental type is a process where the common and strictly technical process is avoided," explains Eduardo, bringing the discipline closer to self expression. "It's freedom of creation, it's about trying new techniques." This belief is evident in fonts such as Horse Puke and the awesome Great Circus.

Often inspired by the everyday – "By the things I see and find in the streets: old and decayed letters from rusted signs..." – Eduardo's technique takes his work through an interesting journey. "I start with the computer and then manipulate it by hand." This seemingly inverted approach gives him a structure to work with, something to push against in the analog before returning to the digital. It's this relationship between digital and analog that Eduardo uses to bring texture into his work.

The place of type

But although there's a steady growth in experimental typography at the moment, Eduardo's worried: "I think typography is in some sort of hyped-up phase at the moment." Having said it, he doesn't really know what to make of this statement, so he adds: "I don't know if that's a good or a bad situation."

Paralleling the current upsurge of interest in typography with the 90s boom which David Carson so successfully rode to fame, Eduardo's main concern is with the slew of copy-cat typography which that wave washed up. While nobody wants typography to see a repeat of the late 90s grunge glut, the continued growth in experimentation has to be a good thing for design in general.

> "Words are powerful tools and the typeface you choose for your message is critical"

His fears slightly allayed, Eduardo agrees with this sentiment by concluding: "Type is just as important as image in a design work, sometimes you could say that type is even more important than the image itself..." Consequently, anything which dilutes its appeal is to be avoided: "Words are powerful tools and the typeface you choose for your message is critical." ca-p

To see more of Eduardo Recife's work visit **[w]** www.misprintedtype.com. Contact him at **[e]** recife@misprintedtype.com.

This page, clockwise from top-left:

Album cover for Brazilian band Digitaria.

A piece of personal work entitled Freedom.

One of two gallery drawings, illustrating Eduardo's belief that type can't exist in a vacuum. "I was one of those people at school who had notebooks filled with drawings instead of notes..."

Sample of commercial typeface Great Circus.

The second gallery drawing.

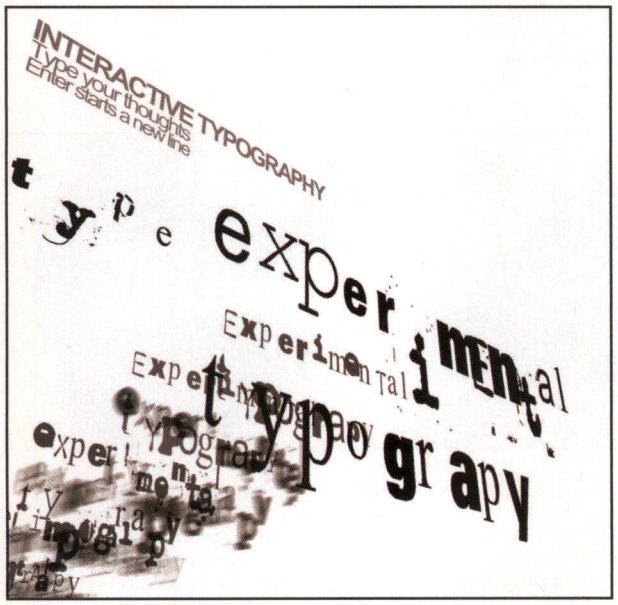
Amor, created for an exhibition of digital art in Mexico.

A personal piece of work called Money.

Sample of the commercial typeface Nars.

Create imagery using digital type

Computer programming and human interaction offer entirely new possibilities for design and communication with type. The creators of ni9e.com, Evan Roth and Max Asare, offer an in-depth look at their personal experiments in digital type...



With backgrounds in architecture, ni9e.com began as a space on the web where we could experiment with ideas free from budgets and committees, enabling us to explore notions of randomness and fluidity. Turning away from clients and embracing experiments such as the ones described on the following pages enabled us to create work that lies between the worlds of art and design. With no previous training in computer programming or typography, *Flash* offered an inviting platform to experiment in both. Typographic Illustration and Typoactive are presented here as two such studies in type, code and interaction.

Typographic Illustration (http://ni9e.com/typo_illus.html) is a drawing technique that uses text to create imagery. Drawing on data gathered from expressive and imperfect strokes of the hand, images are revealed over time. Image, text, and music are used together to communicate content. The underlying goal of this piece (main image, pictured here) was to illustrate lyricists visually using their own words. This project is deconstructed to demonstrate how relatively simple code is used to create tools for building compelling imagery.

Typoactive (http://ni9e.com/typoactive.html) is an interactive animated type tool. This project (pictured left) represents the user's keystrokes as an impermanent and active series of random type styles, scales, and placements. Design characteristics of specific typefaces blur into one another as relationships between very different character forms are questioned. The Typoactive project is explained from start to finish in Part 3 of this tutorial.

Expertise provided by Evan Roth and Max Asare of **[w]** www.ni9e.com.

All the components needed to complete this tutorial can be found on this month's cover CD in the Software\Tutorials\Tutorial files\Tutorial files\All\Illustration folder.

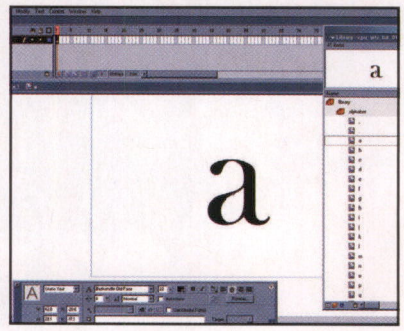
Part 1: Drawing a typographic illustration

Begin your illustration with the development of a drawing tool, then trace over an image...

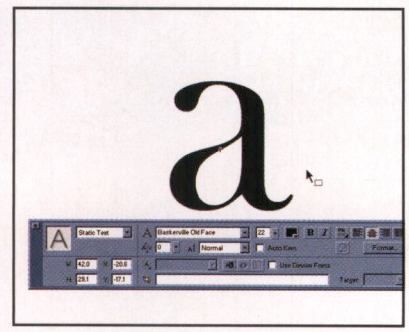
Tool creation

This illustration technique is not possible without first building this simple drawing file. New-media artists such as John Maeda, Amit Pitaru and Joshua Davis are personally influential in stressing the importance of artists designing their own tools. Designing and building new and interesting tools will lead to the creation of more innovative and unique projects.

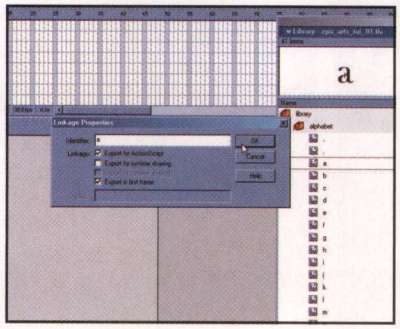
1 The first step in producing this style of text-based illustration is to create a custom drawing tool. This tool places the characters on screen with natural drawing strokes rather than individually positioning each letter by hand.



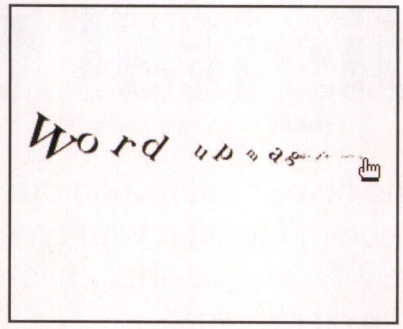
2 Open a new *Flash* file and create a movie clip for each letter in the alphabet as well as any punctuation and/or numbers desired. Centre each character visually within the different clips and set them in the same typeface and font size.



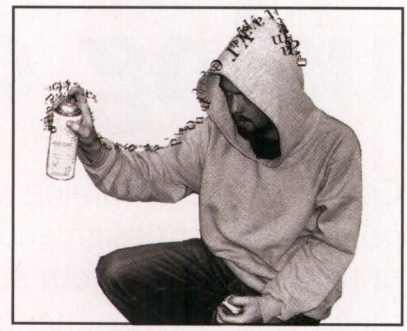
3 The choice of typeface has a considerable impact on the final image. The fluid curves of serif-based fonts often add to the freehand sketched look of the drawing, but feel free to experiment. Note: the typeface is changeable after the image is drawn, so this initial design decision is not binding.



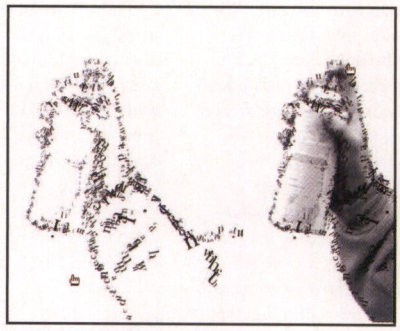
4 Set the linkage on all of the clips to their own letter. To do this, right-click the movie clip (Ctrl-click on the Mac) in the library and go to Linkage. Make sure you check 'Export for ActionScript' and name the clip in the Identifier box.



5 For specific code examples see the typo_illus_draw.fla included on the cover CD. The basic premise, however, is that when the mouse is pressed, a movie clip is created at the mouse position and scaled, based on the speed of the user's movement. This data is saved in the .swf for later use.



6 If illustration isn't your strong point, bring in an image as an underlay to use for tracing (there's no shame in this). Create a greyscale image high in contrast to make areas of light and darkness easy to evaluate.



7 Bring the underlay image into a movie clip and set its visibility equal to a true/false variable controlled from the keyboard. This enables the user to quickly turn the image on and off while tracing, giving immediate feedback as to what the illustration will look like after the underlay is removed.

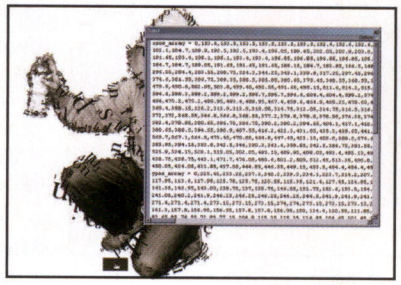
8 Take advantage of the built-in functionality of the Flash Player by using the right-click Zoom-In feature to magnify areas of detail. For regions such as the eyes and mouth, you might need to zoom in two or three times to reach the appropriate level of detail.

9 Continue to trace over the entire image. If you intend to play the illustration back as an animation in *Flash*, be conscious of the order in which the image is drawn, because this is the same way it will animate. Also, the more characters you draw, the more memory intensive the final .swf is.

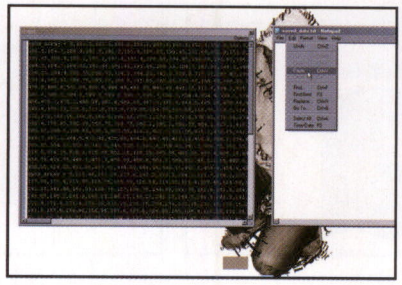
Drawing a typographic illustration continued...

Capturing movement

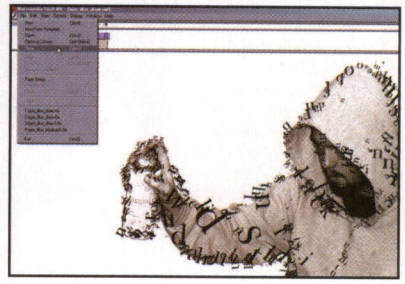
Scaling the size of the characters based on the speed of the mouse movement is one of the most important elements of the drawing tool. This feature expresses the motions of the user visually. The data is recorded from human gestures rather than algorithmic equations, which gives the end product an imperfect yet expressive quality.



10 When the tracing of the underlaying image is complete, click a button in the drawing file to pop up a trace window containing the x, y, and scale information for each character on the screen. To view the trace window, the drawing must be done within a 'test movie' of the *Flash* authoring environment.



11 There are a lot of numbers in the trace window, but don't be intimidated. Select all the text and copy and paste it into a blank text file. You should save a raw set of the drawing data for safe keeping.



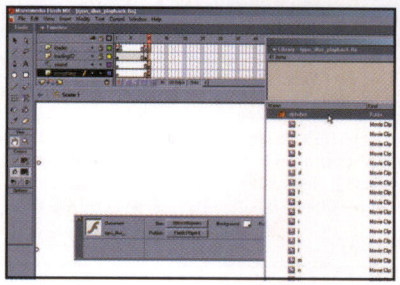
12 Once the data is saved from the drawing file, this part of the process is complete. When the drawing .fla file is closed, the image is temporarily lost, but have confidence that it resides somewhere in that long list of numbers saved in the text file.

Part 2: Using code to create a typographic image

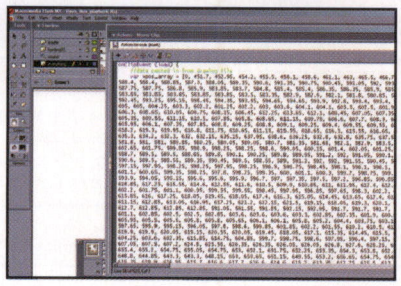
Another way of making an image with type is to re-create it from code...

CPU vs. human speed

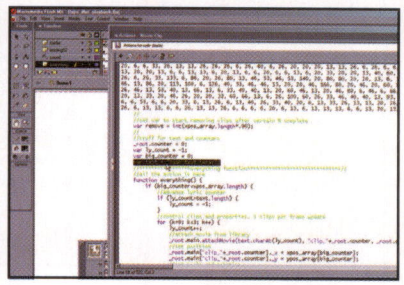
It's entirely possible to re-draw the illustration in real time as it was drawn originally. The examples at ni9e.com, however, redraw the characters in a linear fashion; animating as fast as the computer can draw clips to the screen. This linear and rigid timing plays against the fluid and irregular gestures of the hand, as captured in the scaling of the letters.



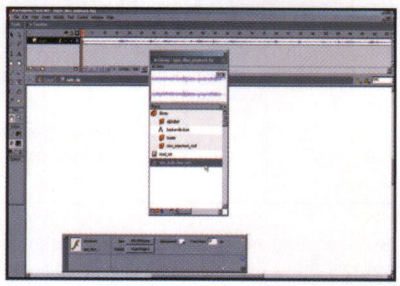
1 Create a new *Flash* file for re-creating the drawn data. Include the same exact alphabet in the library, and retain the same pixel dimensions for the .swf width and height. Make sure to embed any fonts that are used within this file.



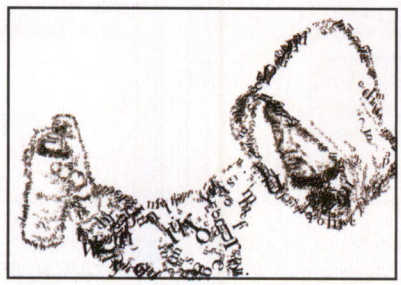
2 Copy and paste the data saved in the text file into an onClipEvent (load) command of the new playback file. Make a series of arrays that store the x position, y position and scale information as created from the drawing file.



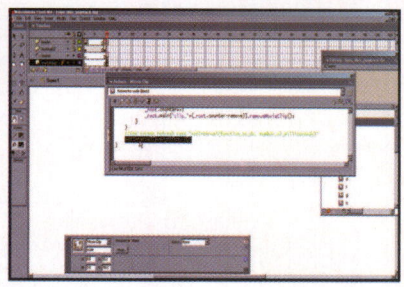
3 After the data arrays are in place, create a string array containing the text to be spelled out as the characters are re-drawn. In this example, this array has been set equal to text from this tutorial, so the image is made from the words that you're reading here.



4 Audio is an important consideration. The examples on the ni9e.com site use the lyrics from the audio as the text that draws the image (that is, drawing lyricists in their own words). Import the audio from a .mp3 file and set it to streaming.



5 On every frame of the animation, advance one letter in the text array and create the corresponding movie clip from the library. Set the clip's position and scale equal to the data in the arrays created from the drawing file.

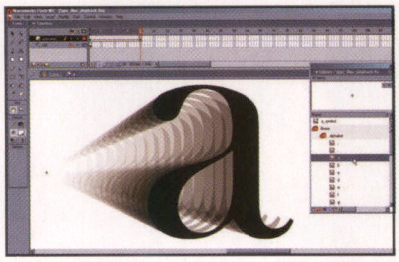


6 Experiment with the speed of the animation and the limits of the CPU processor. Creating two to five letters every frame can greatly increase the visual speed of the drawing. Using the built-in setInterval() function gives greater control over playback speed.

Using code to create a typographic image continued...

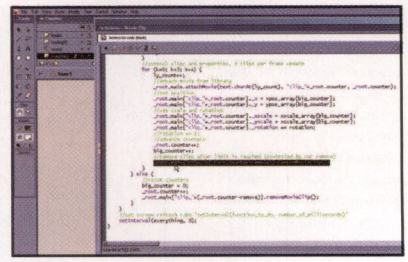
Image and text

In any text-based illustration technique, two methods are available to communicate an idea: 1) characters that read as an image, and 2) characters that read as text. The main focus of this project is in their reading as an image; however, eliminating rotation of the characters and limiting the length of the text to one word or phrase can help in the legibility of the letters as words.



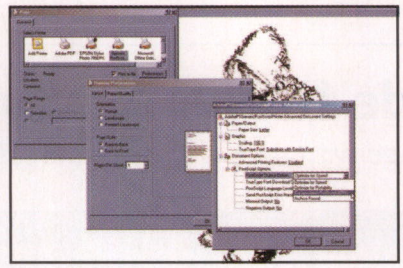
7 Experiment with simple changes to the letter clips in the library. Small modifications, such as basic tween animations and changes in placement, scale, and colour, can have dramatic effects on the final animation. The same goes for substituting images, symbols, and icons for the characters.

8 Changes in rotation of the character clips will also impact the resulting illustration. You may find that rotating each character by one degree from its neighbours often adds more visual movement. Leaving all of the letters in their upright positions tends to vertically elongate the final image.

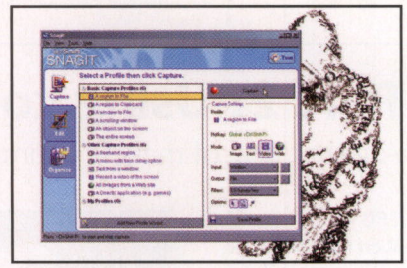


9 To keep the animation in a looping cycle, delete earlier clips before looping and creating new ones. We often animate the illustration to 90 per cent completion before deleting characters, creating a long string of text that grows on one end while deleting on the other.

10 The .swf is now complete. Besides audio (which will stream) the files size should be somewhere between 50-120kb depending on the font. Putting the audio in its own .swf for web publication might help download and playback speeds.



11 To create a high-resolution typographic illustration suitable for printing, print the .swf to an .eps file. Make sure you have a generic PostScript printer set up and select 'Print to file'. In the Advanced tab of the Printing Preferences, select EPS from the PostScript Output Option box.



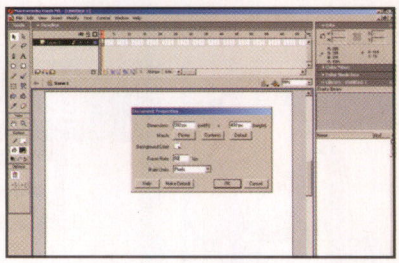
12 Transferring typographic illustration animations to video is also possible using capture software such as *SnagIt*. Set the frame rate in the playback .swf file and the frame rate in the capture software to the same number. Open the .swf and hit record in *SnagIt*. This creates a .mov file of the animation.

Part 3: Typoactive

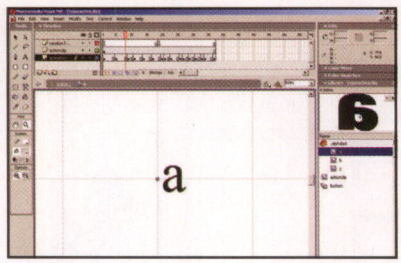
Try out this typographic experiment in interactivity and randomness...

Typeface selection

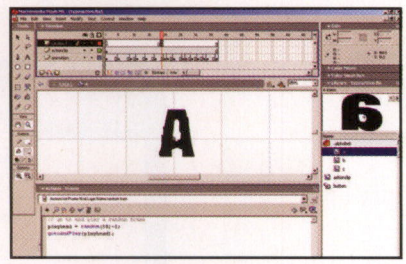
One theme explored was the blurring of distinctions between various seemingly incongruous typefaces. Clean and classic fonts are contrasted with grungy, slightly illegible type, adding to the overall idea of randomness and tension.



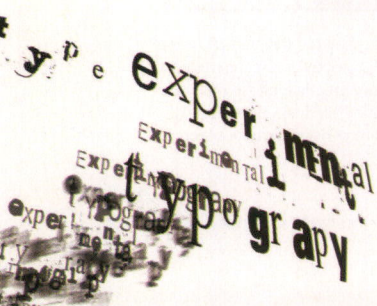
1 This section is again made from just a still image. The main technique for creating movement in this scene is produced using *Photoshop*. We take a still of a video camera and open it in *Photoshop*. We then select a very thin slice of the image, and copy and paste this into a new layer. Using the Transform tool, we scale this thin slice, which stretches the image from that particular point.



2 Open a new *Flash* file and set the frame speed to 50fps. Smoothness and speed of the animation are of the essence, so a frame rate of 24 or greater is necessary to achieve the proper fluidity desired.



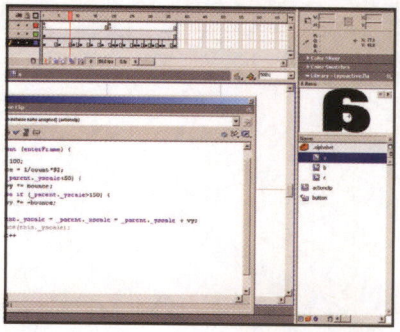
3 Create an animation for the letter 'a'. To achieve a random, indeterminate look to the movie clip, the duration, scale, and location of each typeface should differ from frame to frame. Due to the high frame rate, tweened animation is not necessary.



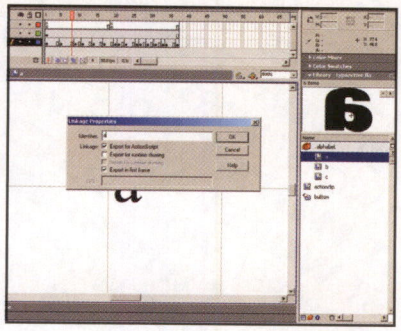
Typoactive continued...

Dynamic scripting

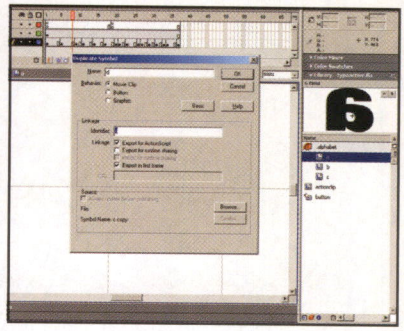
The key aspect for finding the right feel of motion is the script that controls the scale of the movie clip. This element was crucial to the overall piece and is covered in more depth in the .fla included with the CD. Influential dynamic scripting in typographic projects include work by Yugo Nakamura and Erik Natzke, among others.



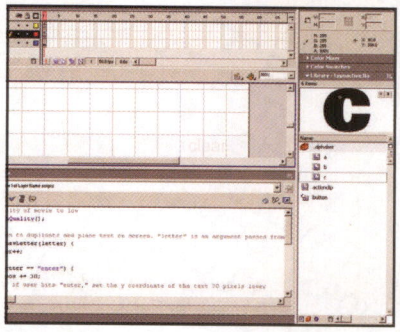
4 For an added degree of variation, add several frame actions throughout the movie clip that tell the playhead to move to a random frame. This is necessary because, while the keyframes for our various letter movie clips are identical in the .fla, the intent is that they all appear distinct from each other on playback in the .swf.



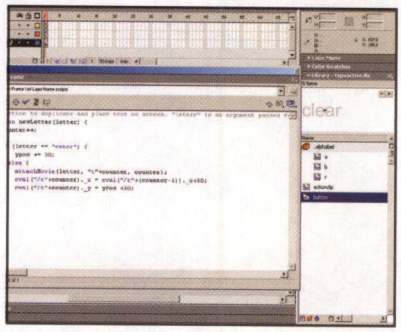
5 Now add an action clip to dynamically control the scale of the letter. The scale of the movie clip will constantly oscillate between values larger than or smaller than 150 per cent. Also, an action is needed to remove the movie clips when the user hits the clear button.



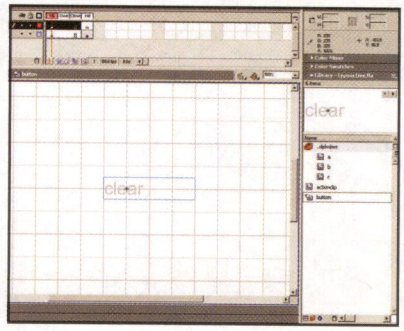
6 Make a movie clip for each letter in the alphabet, as well as any punctuation and/or numbers desired. The easiest way to do this is to duplicate the library instance, leaving the keyframes the same, and changing the letter in each text box.



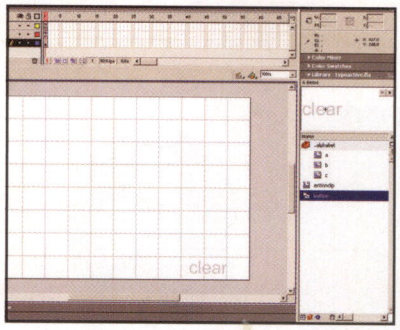
7 At this point, the main timeline scripts are added to make the final product. In the first frame, turn the quality of the .swf to low to ensure the fastest possible playback. The lag on the processor will grow as the number of movie clips on the screen increases.



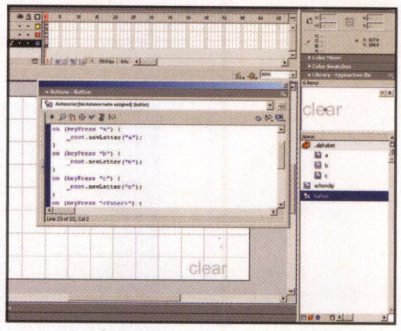
8 Declare a new function to add text to the screen. The function receives the last letter pressed from a button, attaches the corresponding letter movie clip, and places the letter on screen.



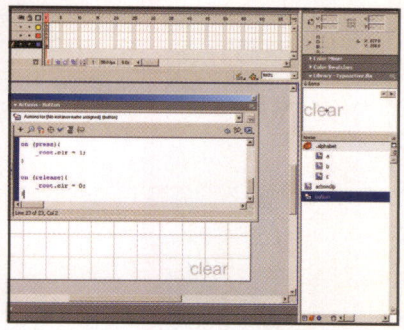
9 A method is needed to detect the user's keystrokes. To do this, create a button that will also double as the clear button for the user. For specific code examples, see typoactive.fla included on the cover CD.



10 The next step is to add the button to the main scene. This object controls the bulk of the movie and is the only object in our main timeline. This example places the button inconspicuously in the lower-right corner of the movie.



11 On the button, add actions to call the new function when a key press is detected. This action will pass the letter pressed to the function and add the appropriate letter movie clip to the screen. This is required for each letter.



12 As a final step, add an action to the button to clear all of the movie clips from the screen. At this point, the .swf is complete and ready for publication to the web. ca-p

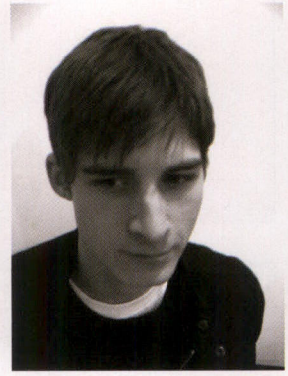
the panel

Martin Fewell
Martin is a naturalised citizen of The Designers Republic. He designs type as Fewell Foundry and his online portfolio is a digital holy ground.
[w] www.martinfewell.com

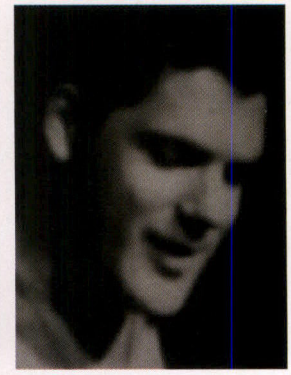
Dave Weik
Dave designed the latest version of t26.com, but his freelance work is even better.
[w] www.v-i-k.com

Kelly Marie Breslin
Kelly is an artist and designer who reveres handset woodtype and usually draws her words by hand.
[w] www.luckymountain.com

Ryan Halvorsen
Ryan is the Founding Creative Director of Arlo Inc. and prints cute pictures on girls' underwear.
[w] arlo-tm.com
[w] www.iseefrance.net



Rian Hughes
Rian is the prolific talent behind Device Fonts.
[w] www.devicefonts.co.uk



ascenders & descenders

A panel of ten world-famous typographers, illustrators and artists bring you this season's guide to the best and worst typefaces...

Choosing a font for your latest project isn't exactly easy, but it's a task designers face on a day-to-day basis. The last thing you want is to choose a font only to find it's been used in every project under the sun. Your reputation may suffer a little, but, more importantly, your client or your company will have a product that doesn't stand out from its competitors.

Over the following pages, with help from a panel of nine world-famous typographers, illustrators and artists, Silas Dilworth of T.26 looks at the ten best, and ten worst, fonts that you can use in your designs. Remember, this is the opinion of our illustrious panel and nothing else, but take it as a guide to using the best faces in your design work from the best in the business. Let us know what you think of our selections by emailing **[e]** silas@t26.com.

Expertise provided by Silas Dilworth and a panel of nine typographers, artists and illustrators. See below for details. Illustration also supplied by Silas Dilworth. Email Silas on **[e]** silas@t26.com.

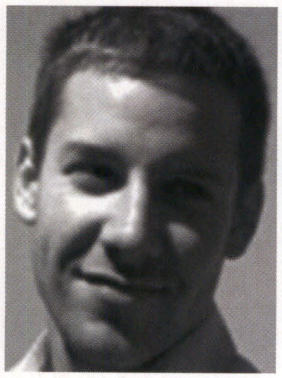
Michael Freimuth
Michael is a designer at Grady, Campbell, Inc. and fights the power with Lumpen in Chicago.
[w] gradycampbell.com
[w] www.lumpen.com

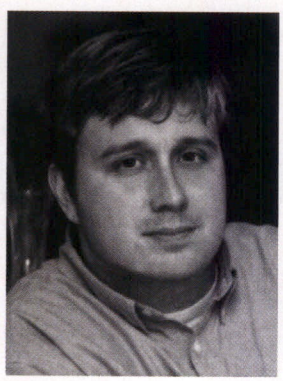
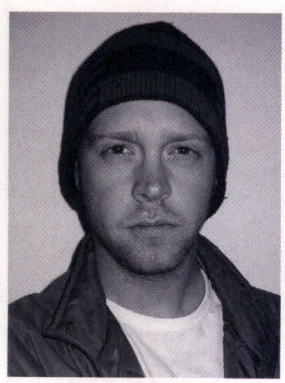
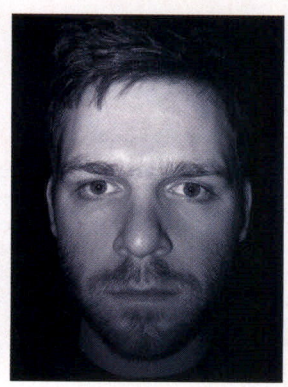
Meredith Martin
Meredith is Co-founder of the Killswitch Collective and spent some quality time interning at T.26.
[w] www.killswitchcollective.com

Neil Summerour
Neil designs type as Positype when he's not making a living at Sliced Bread or teaching at the University of Georgia.
[w] www.positype.com
[w] www.slicedbreadco.com

Joe Wigdahl
Joe is a photographer by trade and Renaissance man by nature.
[w] www.joewigdahl.com

Silas Dilworth
Silas is the lone technician, designer and copywriter at T.26. He designs type off the clock, but prefers custom commissions.
[w] www.t26.com
[w] www.silasdilworth.com



10. Trade Gothic

Trade Gothic is every art director's trade secret. Use the regular widths for body copy, the condensed for headlines, and the extended for just about anything. If it wasn't so neutral and unassuming, its days would be numbered. A client-pleaser every time, its potential and relevance is infinite.

TRADE GOTHIC

Designer: Jackson Burke Year: 1948–60

9. Mrs Eaves

Meredith Martin never gets tired of Zuzana Licko's bestseller, describing this Baskerville interpretation as "elegant, delicate, full of character and grace." The small and petite caps are perennial darlings. In contrast to Licko's pixel-to-outline extrapolations (see Triplex), the reversal of this process thoughtfully captures the softened spirit of archaic press work.

Mrs. Eaves

Designer: Zuzana Licko Year: 1996

8. ITC Legacy (Serif and Sans)

Neil Summerour touts Ronald Arnholm's masterpiece as "the most aesthetically and technically beautiful digital revival of Jenson Roman." While the romans were developed from first-hand study of the 1470 Eusebius, Summerour's mentor crafted a complimentary italic based on the work of Claude Garamond. This family is truly comprehensive with a range of hand-drawn weights, small caps and a full sans family based on the skeleton of the serif.

ITC Legacy

Designer: Ronald Arnholm Year: 1992

7. Chalet

The cats at House Industries are bona fide preservationists. Retro scholars through and through, their swinger aesthetic is always bolstered by their typographic integrity. Their revival of René Albert Chalet's typographic oeuvre, like Holly Golightly's wardrobe, will never fall out of fashion.

Chalet

Designer: Rene Albert Chalet Year: c.1944

6. Goudy Heavyface

Cooper Black hasn't been exploited quite enough to fill a slot on the 'Worst' list, but prevalent enough to warrant a substitution. While Cooper Black ironically bubbles across a page, poster or T-shirt like a roller rink anthem, Goudy Heavyface glides along with a nod and a wink to wood panelling and muscle-car growl. The italics are far out.

Goudy Heavyface

Designers: Frederic W Goudy and Sol Hess Year: 1925–32

the best ascenders

5. Egizio

If you have a craving for Clarendon, taste this Novarese classic. Egizio is a refined, clean and well-fitted take on the Egyptian style. The italics adorn sensibly subdued embellishments while many of the lower case glyphs slip out of their serifs. If a slab serif could give a 'come hither' look, Egizio is a charming seducer. Think Susanna Hoffs in that classic Bangles video.

Egizio

Designer: Aldo Novarese Year: 1955–58

4. Eurostile

Perhaps Aldo Novarese's most famous and influential masterpiece, the Eurostile family may feign chilly overconfidence, but it sure beats Bank Gothic as a square headline sans. More broadcast designers should upload this one onto their Astons and Avids. It's sleek, legible and Italian.

EUROSTILE

EUROSTILE EXTENDED

Designer: Aldo Novarese Year: 1962

3. Memphis/Geometric Slabserif 703

In 1927, Paul Renner's Futura pitted geometry and serifs against each other. In 1930, Rudolph Wolf jammed them back together with Memphis. Type designer Martin Fewell recommends the Bitstream release dubbed Geometric Slabserif 703, but Linotype's trademarked Memphis family will do nicely.

Memphis

Designer: Rudolph Wolf Year: 1930

2. Bodoni

Selecting a modern serif boils down to a balance of legibility and taste. If legibility is dispensable, Bodoni is delicious. Joe Wigdahl has been cooking with it on his rock show screenprints. The elegance of Bodoni hairline elements when paired with a sturdy geometric sans can produce rather savoury counterpoints. The Poster Italics are purely decadent – use sparingly.

BODONI

Bodoni Poster Italic

Bodoni designer: Giambattista Bodoni Year: c.1790 (numerous 20th century revivals)
Bodoni Poster Italics designer: Chauncey A Griffith Year: c.1929–38

1. Amplitude

Since the digital release of Matthew Carter's Bell Centennial, the art of the ink trap has gradually found its harmony of form and function. Christian Schwartz has been practising his scales, and with Amplitude he doesn't allow function to impede his sense of beauty. We first took notice of Amplitude in the recent redesign of Chicago's free weekly, the *Reader*. *Lumpen* magazine designer Michael Freimuth can see the allure in using this 35-weight family for such a text-heavy newsprint publication.

Amplitude

Designer: Christian Schwartz Year: 2003

10. Triplex

Zuzana Licko deserves endless adulation for her meticulous, pioneering work in the early days of digital typography. Triplex is a fine example of Licko's pixel-to-vector investigations — the 'hi-res' neo-humanist incarnation of her bitmap font Lo-Res Twelve via the intermediate, polygonal Citizen design. Unless you feverishly chant the mantra 'formfollowsfunction' while kowtowing to the nearest Mies Van Der Rohe monolith, leave this academic novelty to the textbooks.

Triplex

Designer: Zuzana Licko Year: 1989

9. Serpentine

Only if you're designing a compendium of sci-fi novel cover art or a box set of proto-prog analog synth masterpieces may you have reasonable excuse to use this Medusa hairpiece. Apparently the product of an arranged marriage between Eurostile and Copperplate Gothic, this 70s relic shall bear no more offspring except haunting flashbacks of week-long *Dungeons & Dragons* sessions and that unsettling vision of your parents conceiving you. Step back while it eats its tail.

Serpentine

Designer: Dick Jensen Year: c.1970

8. Hobo

Will this poor old font ever find a decent home? To paraphrase Neil Summerour's internalised grief, "Hobo is a nice, strangely elegant face but it has been forever ruined by every beach shop, surf board hut and airbrushed T-shirt joint on Florida's west coast. Benton was a genius, but I have never known a time when this typeface was used in its pure form, before it was bastardised by tourist traps renting scooters and boogie boards."

HOBO

Designer: Morris Fuller Benton Year: 1910

7. Exocet

Sacrilege is a necessary evil within such puritanical institutions as typography, but only in measured doses. If Lucifer himself were to design logotypes, they would more closely resemble hand-drawn Tom Carnase logos than anything a mere mortal could conjure. Many a horror movie and occult-laden video game has adopted this prodigal son of Jonathan Barnbrook, but that may not be his own fault entirely. Exocet is one of the most pirated fonts on the internet. Let evil fight evil while you get in line for the confessional booth.

EXOCET

Designer: Jonathan Barnbrook Year: 1991

6. Mata

If not for the *Spiderman* blockbuster and the obligatory merchandising fallout that rains down on a superhero cash-in, Mata would only be usable for its likeness to the Xbox identity. How many PlayStation2 lovers vetoed the Xbox on the basis of packaging and console design alone? "As the T.26 go-to guy," says Silas Dilworth. "I'm biting the hand that feeds me, but I had to nibble off this finger in the name of objectivity and good taste."

MATA

Designer: Greg Samata Year: 1993

the worst descenders

5. Rotis

With or without serifs (and especially in-between), Rotis says, "I love the 90s" with such oblivion that it will either make or break that annual report you're working on. Rotis hasn't cleansed itself of the sticky conservative-cum-progressive film it acquired since it hit the scene in 1989. Four years after its decade of milk and honey, it deserves an outgoing ticket on the trendy cruise. Bon voyage, semi-serifs.

Rotis

Designer: Otl Aicher Year: 1989

4. Gill Sans

Eric Gill's namesake is nothing more than a slight alteration of Edward Johnston's official, original, groundbreaking commission for the London Underground Railway (digitally available as ITC Johnston or P22's London Underground). Regardless of the minute differences between Gill Sans and its precursor, the dandy impression these earliest humanist sans are leaving ad infinitum is enough to send them back underground for a while.

Gill Sans

Designer: Eric Gill Year: c.1928–32

3. Futura

If you design a typeface with the intention of eradicating a major part of typographic tradition (the serif), you gotta do better than this. "Pairing the ad biz affinity for Futura with the frequent customisation requests I've fielded, I suggest we move on from this relic until we get really sick of Avenir," says Silas.

Futura

Designer: Paul Renner Year: c.1927–30

2. DIN 1451 Mittelschrift

If you're wondering how far you are from Dusseldorf doing 280km/h on the Autobahn in a snow squall, you need easily discernable signage. I'm sure the Deutsche Industrienorm was never established to supplant humanism in typography (or was it?), but with Helvetica on a fashionable hiatus, most design school automatons and their clients had to find something to save their work from looking remotely inspired and personable.

DIN 1451 Mittelschrift

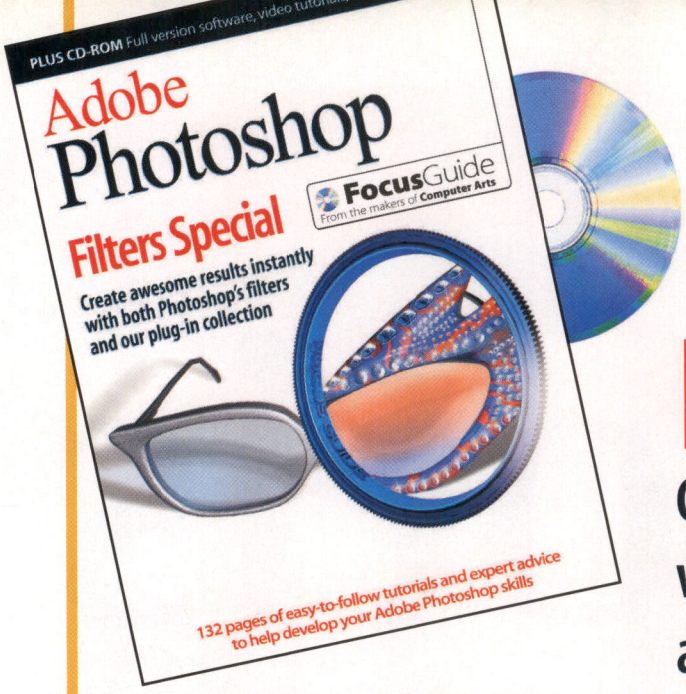
Designer: Deutsche Industrienorm Year: c.1936

1. Bank Gothic

Pervading the graphic design industry from cable news captions to lacklustre logotypes, Bank Gothic may as well be an OS default font. Bank Gothic gets the nod for the worst font not only because it's used so often and so recklessly, but because you'll recognise its garish features every time you see it. ca-p

BANK GOTHIC

Designer: Morris Benton Fuller Year: c.1930–33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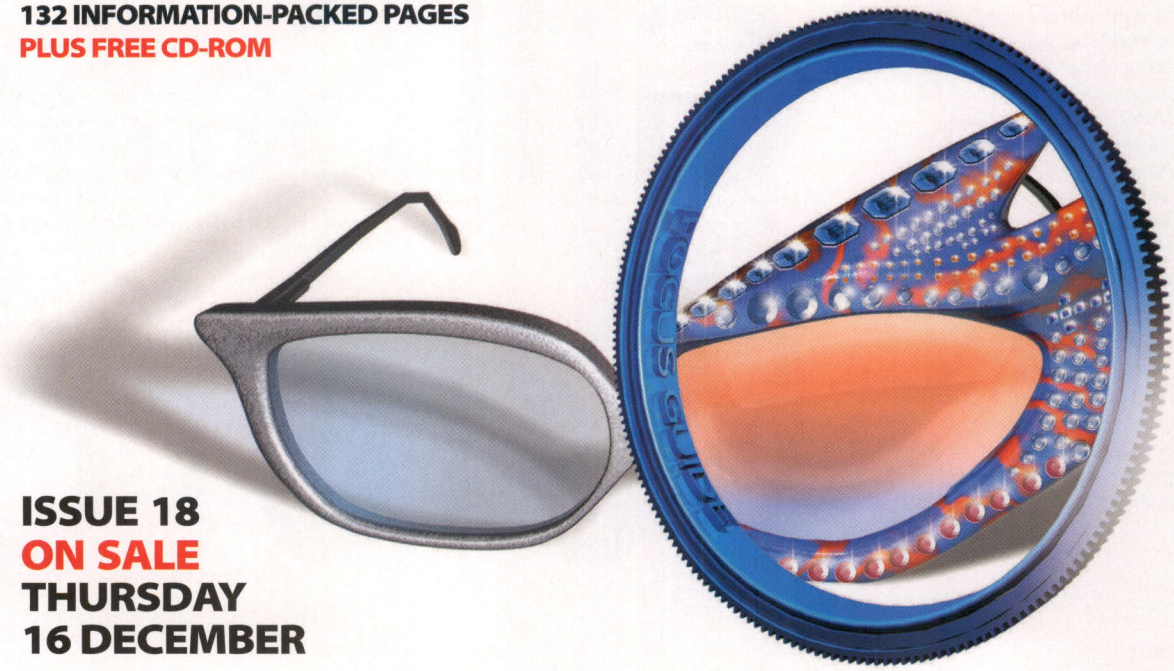

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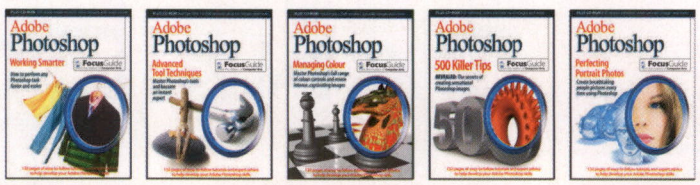

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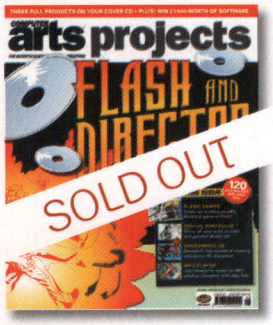

Issue 61: Flash and Director
Code COSB0061
Follow our *Flash* tutorials to designing a digital portfolio, building a penalty shootout game, creating an online community, and making customisable interface elements. In *Director*, use Shockwave 3D to control a 3D character, combine DVD with HTML pages, and create an MP3 jukebox. Plus: ActionScript and Lingo tips.
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Become a Web designer using our ten tutorials: First steps in Web design with *Dreamweaver*; how to maintain your site; introductions to JavaScript, PHP and CSS; using PHP and *ColdFusion* to create data-driven sites; making your sites accessible for everyone; optimising your images for the Web; building 360-degree panoramas in *Stitcher*; and creating an interactive 3D TV in *WireFusion*. Plus, profiles of WEFAIL, Pixelsurgeon and Loworks.
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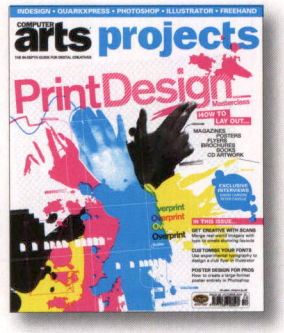
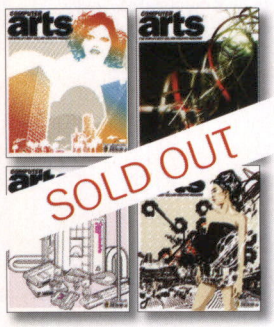


Issue 63: Print design
Code COSB0063
Follow our masterclass to laying out printed materials. Create magazine mastheads, grids and page furniture in *InDesign*; get creative with scans and produce a PDF magazine; design a stylish corporate brochure in *XPress*; get funky with a club flyer in *Illustrator*; create a large-format poster in *Photoshop*; and make stunning CD cover artwork. Plus: features on contemporary book and mag design and interviews with top creatives David Carson and Peter Saville.
CD *InFlow 3 InDesign* plug-in, stock layouts, and free fonts and images.

Issue 64: Photoshop masterclass
Code COSB0064
Eleven in-depth tutorials including: *Photoshop* in fashion from Vivienne Westwood design; secrets of fine-art photography from Paul M Smith, whose work resides in the Saatchi collection; motion graphics in *After Effects*; Levels and Curves uncovered; Blending modes explained; how to create photorealistic objects; compositing 3D and 2D artwork; and batch processing your images. Plus, resolution and channels explained, and layers unlocked.
CD *buZZ Lite* plug-in, plus *Photoshop* textures, gradients and actions.

Issue 65: Start your own business
Code COSB0065
From creating a logo to landing your first client, we show you everything you need to know to set up your own design business. Tutorials on brand identity, creative stationery, online portfolios, and how to handle your first brief. Plus a practical guide to starting out, 50 tips on essential business knowledge, and features about the best business cards and promotional materials. Allan Finamore, Tim Marrs and other leading designers talk about their first big breaks.
CD *Konstruktor Pro* full app, library images and business resource tools.

Computer arts



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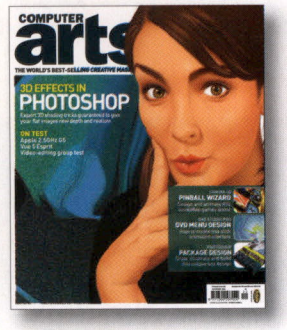

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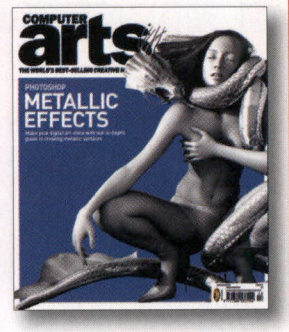

Issue 104 – COB00104
Photoshop's metallic effects exposed, *Illustrator's* brushes customised and how to create iconic fontography.
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Profile: Fontsmith

"Crafting these abstract drawings we know as the alphabet is a very personal thing." Up close and typographical with the Fontsmith himself...

Jason Smith's long-running love affair with type design began with a six-month stint in the Monotype drawing office at the tender age of 18. Some 15 years later, Jason's Fontsmith foundry has produced typefaces for some of the nation's biggest names, running the typographic gamut from Post Office to E4.

Moving up the ranks

Unlike most lads his age, who spend a fortnight battling with the photocopier, Jason recalls his work experience as being a decisive career moment: "After spending about six months in the Monotype drawing office," he says, "it became very clear to me this was the direction I wanted to pursue."

True to his word, Jason went to work with David Quay at The Foundry immediately upon graduating in 1992. After this apprenticeship he moved on to work with the inimitable Bruno Maag, developing his understanding of digital type.

While still working with Bruno, Jason embarked on a freelance career, "Doing most of Safeway's consumer packaging and 'own brand' labels." This was the first of several large corporate jobs.

Not surprisingly, he describes these as a good couple of years, during which time, "It became clear I needed to concentrate on typeface design as this was where I got most enjoyment." So, at the tail end of the 90s, Jason set up Fontsmith.

The joy of type

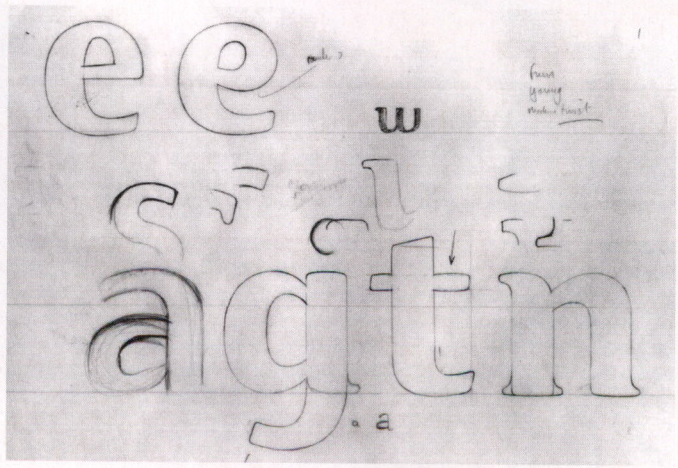
"I've always liked the erotic woodcuts of Eric Gill," reflects Jason on the influences that have had implications for his production values. "The long shapely single lines with sensitive variation of thickness taught me that to design shapely typefaces, one should be able to draw."

He's no less rigorous when it comes to his motivations: "You can't teach anyone how to have ideas or a craft unless they have a genuine passion." Somehow this 'organic' approach is reassuringly demanding in a type designer.

Certainly Jason's clients appreciate it. There is, after all, no substitute for hard work. "I like to understand the whole brand experience the designers are trying to get across before I attempt a font for the client," he says. This sounds something like the state-of-mind thing Kyudo is obsessed with. Lending weight to the Japanese archery theory, Jason adds: "A lot of what I do is instinctive and hard to give reasons for."

"Graphic design is about communication," says Jason, in which he gives type design a central role. "As

This 48-sheet billboard poster for the launch of Channel 4's digital channel, E4, featured the bespoke typeface Fontsmith created for the broadcaster. "It's a retro cool headline typeface that holds the brand together," explains Jason.



Here you can see some of Jason Smith's original sketches for the E4 headline font displayed on the poster opposite. Different terminals and serifs are sketched out as quick alternatives to get an appropriate feel for the whole design.

Above and far-left: Fontsmith's FS Sophie font was chosen by Studio Myerscough for this piece at The European Design Show at the Design Museum in London. Morag Myerscough describes the font as, "A gentle and fresh sans serif."

typographers, we can sum up a message through the personality of its letterforms in an instant." This is a power open to abuse as the fontsmith himself is well aware: "Typography can create a subliminal message very easily."

However, it's this same power that makes typography a viable living: "The use of a unique corporate typeface is an extremely effective way to 'glue' together all the elements of an identity," explains Jason. It helps that owning the rights to a font also makes it more straightforward to distribute it to suppliers.

Experimentation

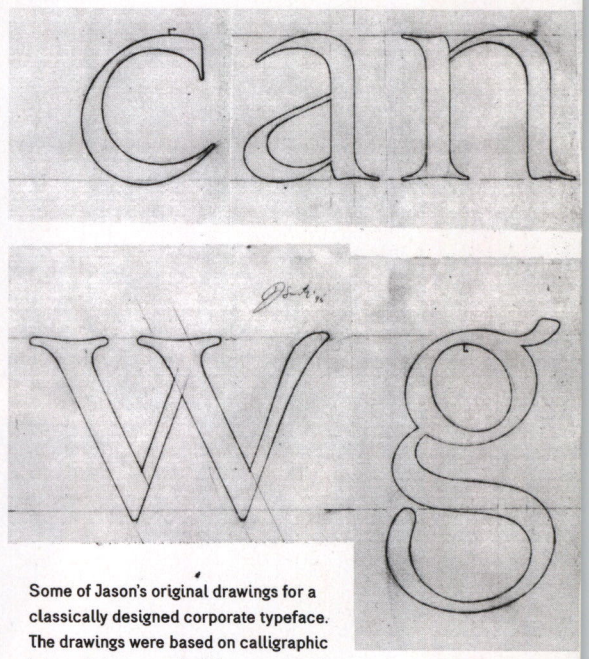
The freedom to experiment with type is a relatively new thing and, as with most new things, is prone to extremes. Despite this, Jason is happy about the growth of interest in type: "I see no reason why every designer can't have a go at designing a font," he says. "Experimental or serious, it all has a place in graphic design."

But it isn't a complete licence to create type; there's an important caveat. "There has to be a reason for it," says Jason. So no fonts for fonts' sake. Given these reservations about motivation, the picture's still rosy: "Generally, I think the use of type by graphic designers is good, creative and even exciting in some places." It's in the everyday that Jason despairs: "When it comes to practical information in day-to-day life, timetables, signage, magazine design, some of these are dreadful." The central problem is, according to Jason, a lack of art. "What tends to happen [at the cheaper end of experimentation] is someone will open up a typeface with a piece of software and completely bastardise it." While he's willing to admit this can lead to fascinating results, it's also illegal most of the time. If you want to experiment, try it from the ground up.

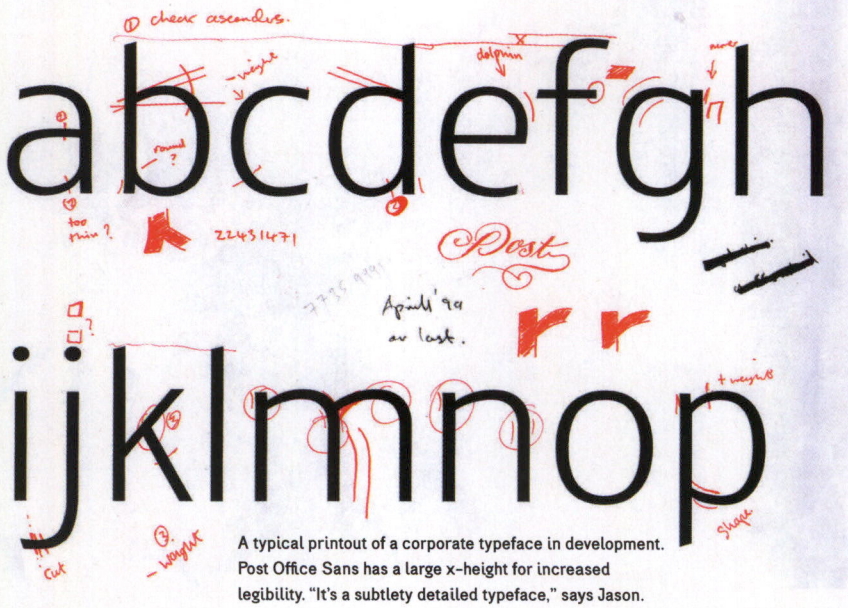
"We spot Fontsmith typefaces all over the place, and it's really satisfying to see," says Jason. This includes British Gas, the Natural History Museum and a planned global campaign by cosmetics giant Avon.

Fontsmith has been blessed with phenomenal success, particularly in its bespoke work. At root, this comes down to a commitment to the art and craft of typography, as Jason remarks: "As a rule, here at Fontsmith, I believe in purity when designing letters." ca-p

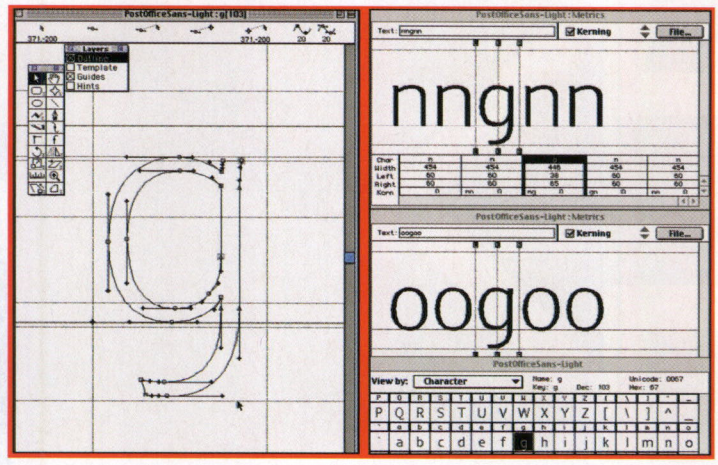
See the full collection of Fontsmith's typefaces and logos at **[w]** www.fontsmith.com. You can call the company on **[t]** +44 (0)20 7251 5656.



Some of Jason's original drawings for a classically designed corporate typeface. The drawings were based on calligraphic inks and then re-worked for more detail.

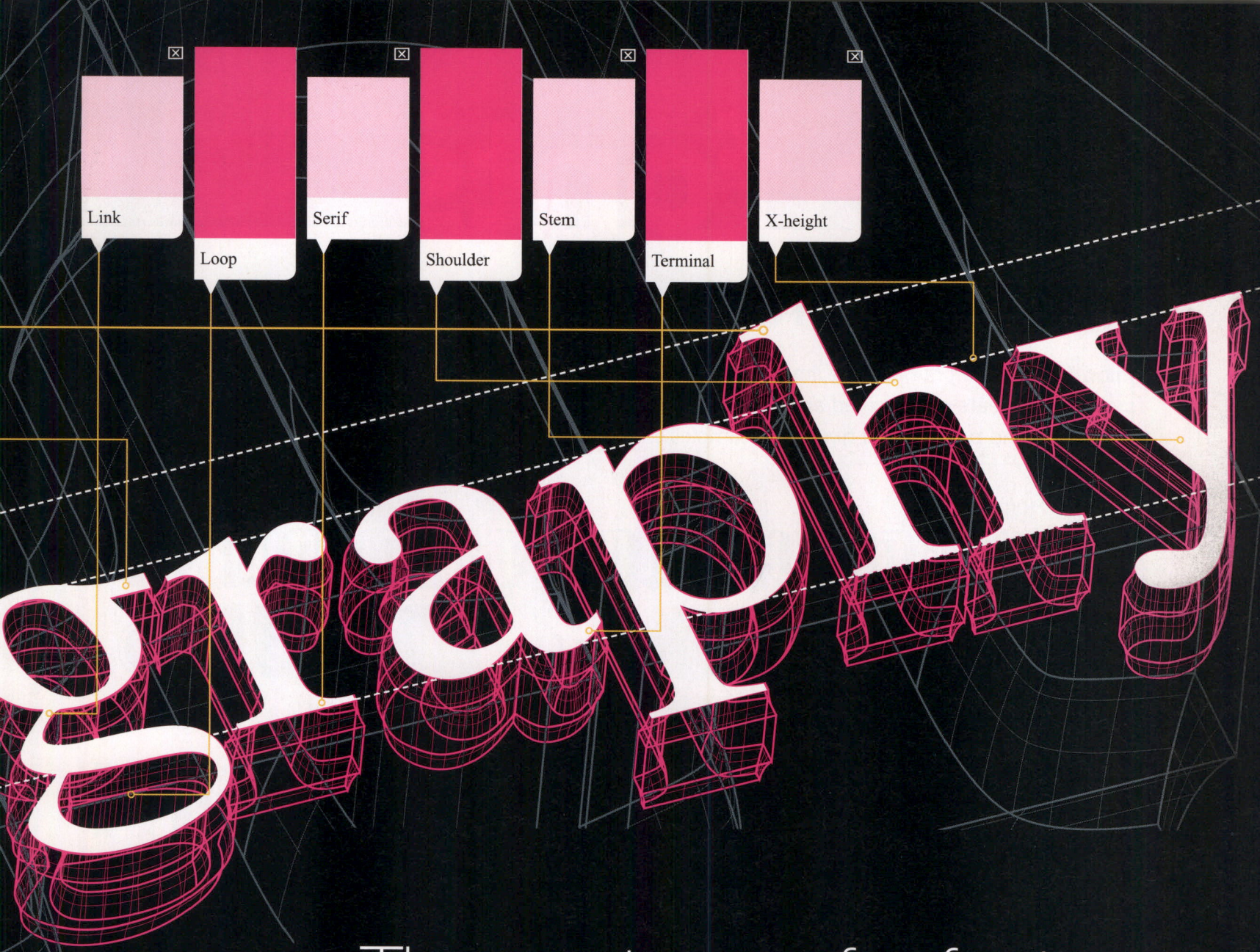


A typical printout of a corporate typeface in development. Post Office Sans has a large x-height for increased legibility. "It's a subtlety detailed typeface," says Jason.



This image shows how Jason spaces the Post Office Sans typeface in *Fontographer*. The process of design is a fluid one. "I continually edit the design right up until the final digital version," says Jason.

Crossbar
Arm
Ascender
Baseline
Bowl
Counter
Descender
Ear
Hairline
90
Typo



The anatomy of a font

We all use and see typefaces everyday, but how many of us can name each and every part of a font? Thought so…

Throughout this issue we look at ways of experimenting and getting creative with typography, bringing you advice and tips from the world's leading typeface designers. But as we've stressed, before you start experimenting you should know the basics (or at least the very basics).

Above you'll find our definitive guide to the anatomy of a font. If you don't know what an ear, a loop, a shoulder or even a serif is, take a glance at our guide, where we've pointed out each and every element that makes up the glyphs we all use on a daily basis. For further reading, check out the titles in the box below...

Further reading

Type One. Die Gestalten Verlag. ISBN: 3-89955-056-0
Typography Workbook. Rockport. ISBN: 1-59253-081-8
Typographics 3. HarperCollins. ISBN: 0688179738
Graphis Typography: v2. Graphis Press. ISBN: 3-85709-446-X

Free fonts on your CD

FOUNDRY: Union Fonts [w] www.unionfonts.com

Union Fonts is the brainchild of Jim Richardson, and is a company that brings together type micro-foundries to create one, unified and diverse collection of typefaces. There are ten free fonts on your cover CD – and below you'll find some samples…

1 I Love Home

2 India

ABCDEFGHIJKLMN
OPQRSTUVWXYZ

3 Bloodthirst

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp
Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1234567890

4 NightFever

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
1234567890

All these fonts, and more, can be found on your cover CD...

FOUNDRY: Font Garden [w] www.fontgarden.com

Font Garden specialises in providing a wide range of handwriting fonts for use in a wide range of mediums. The company has generously provided 110 free fonts for you to use in your commercial or non-commercial projects. Below is a small sample of the collection on your CD.

1 Cher

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo
Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1234567890

2 Deserea Fancy

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1234567890

3 Samantha

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk
Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz 1234567890

4 Valentin

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo
Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1234567890

Valentin

Free fonts on your CD

FOUNDRY: (URW)++ [w] www.urwpp.de

An established foundry in the world of graphic design, (URW)++ is home to the FontForum. The aim of the FontForum is to provide young designers and typographers with a platform from which to launch their careers. (URW)++ has supplied ten free fonts for your use.

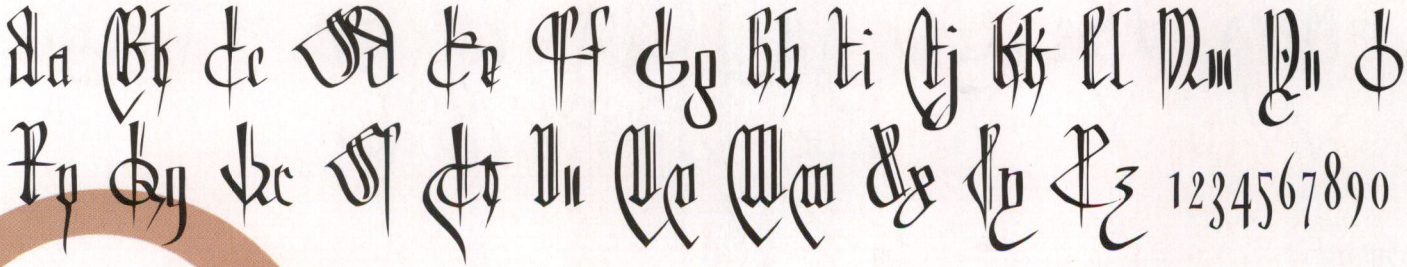
1 Bavaroir

ABcDeFGhijklmnopqr
stuvwxyz1234567890

2 Bommi Oxygen

ABCDEFGhijklmnopqr
stuvwxyz1234567890

3 Court Hand



4 Stand Up

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo
Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1234567890

All these fonts, and more, can be found on your cover CD...

FOUNDRY: Blambot [w] www.blambot.com

These free fonts come from Blambot, a company specialising in the production of fonts and lettering for comics. Some of its clients include Marvel Comics, DC Comics, America Online, Cartoon Network, Microsoft and more. Check out a sample of its fonts on your cover CD.

1 Swing Set

ABcDefGhijklmnopqrstuvwxyz1234567890

2 Midnight Snack

ABCDEFGHIJKLMN
OPQRSTUVWXYZ

3 Seven Swordsmen

ABCDEFGHIJKLMN
OPQRSTUVWXYZ

4 Oh Crud

ABCDEFGHIJKLMNOPQR
STUVWXYZ 1234567890

COMPUTER arts projects INTERACTIVE

CD Contents

This month's line-up of software, video training and resources

CD CONTENTS AT A GLANCE

Over 2,000 FREE fonts

We bring you 2,633 free fonts from the likes of Union Fonts, Fontgarden and Blambot. See opposite for more and turn to page 92 for in-depth details.

Video training

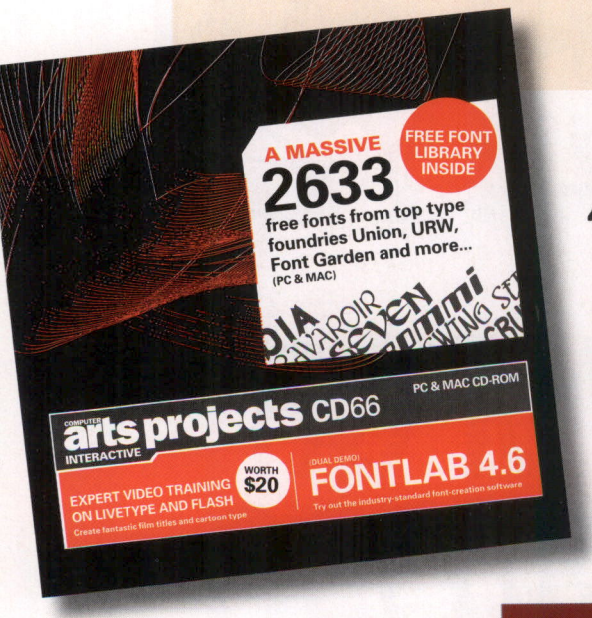
This month we bring you three fantastic video tutorials. The first teaches you all you need to know to get started with Apple *LiveType*, the second helps you master cartoon type in *Flash*. See page 97 for further details.

Book chapters

These sample PDF files are from *Freewave*, a new book from Booth-Clibborn Editions, showcasing the best new (and old) talent in font design. Go to **[w]** www.booth-clibborn.com. See page 97 for more.

Tutorial files

In the 'Tutorial files' folder on the CD, you'll find the files you need to complete this month's tutorials. You'll also find some tutorial files on our ftp site at: ftp://ftp.futurenet.com/pub/arts/cdfiles/cap66_tutorial_layout.zip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INTERACTIVE
EXPERT VIDEO TRAINING ON LIVETYPE AND FLASH
Create fantastic film titles and cartoon type
WORTH $20
(DUAL DEMO)
FONTLAB 4.6
Try out the industry-standard font-creation software

Massive font giveaway

We bring you a huge library of fonts, for use in your commercial projects...

This month we've teamed up with a host of foundries and resource sites to bring you over 2,000 free fonts on your cover CD, all free for you to use in your day-to-day design projects.

First up, there are four free commercial fonts from our friends at Union Fonts. These are BloodThirst by Arjen Noordeman, I LOVE HOME by David Luscombe, India by Jim Richardson, and Nightfever by Donald Beekman.

Next we have ten fonts from established foundry (URW)++. These include designs from the FontForum – a platform for new designers to showcases their faces. Fonts on your CD include Bavaroir, Stand Up and Bommi Oxygen.

Then there are 15 free fonts from Blambot.com – a company specialising in cartoon fonts, with clients such as Kelloggs, Cartoon Network and Marvel Comics.

As if that wasn't enough, we bring you 2,072 fonts from Abstract fonts (**[w]** www.abstractfonts.com), 50 fonts from Simply the Best and 20 fonts from our friends at Pizzadude.dk. For more information on your free fonts, see page 92.

2,633 FREE FONTS

More info... www.unionfonts.com, www.fontgarden.com, www.blambot.com, www.abstractfonts.com, www.urwpp.de, www.pizzadude.dk

Also on the CD...

You'll find the source files you need to follow this month's typography tutorials in the Software/Tutorial files folder on your cover CD. See individual tutorials for specific file locations.

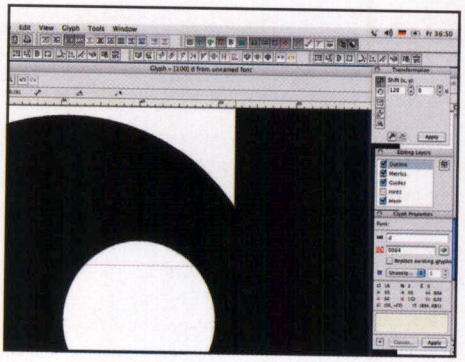
FontLab 4.6

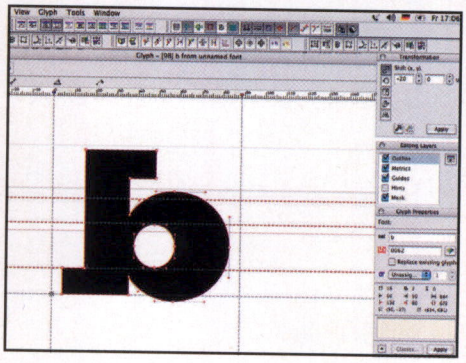
Take this fantastic font-creation software for a test-drive...

FontLab has recently become the de facto standard tool for typographers wanting to create traditional, and experimental, typefaces. Its wide range of tools for precisely drawing, kerning, and exporting your fonts make it a tool that any type designer should have at their disposal.

We've provided you with a working demo of *FontLab 4.6*, which will save up to 20 glyphs and export watermarked fonts. Make sure you check out the rest of *FontLab's* type tools at the Website below.

More info... www.fontlab.com





Video training and book chapters

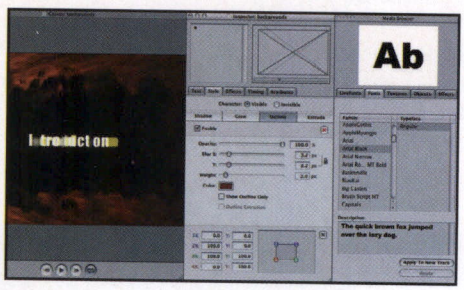
You'll find an assortment of expert video tutorials on *LiveType* and *Flash*...

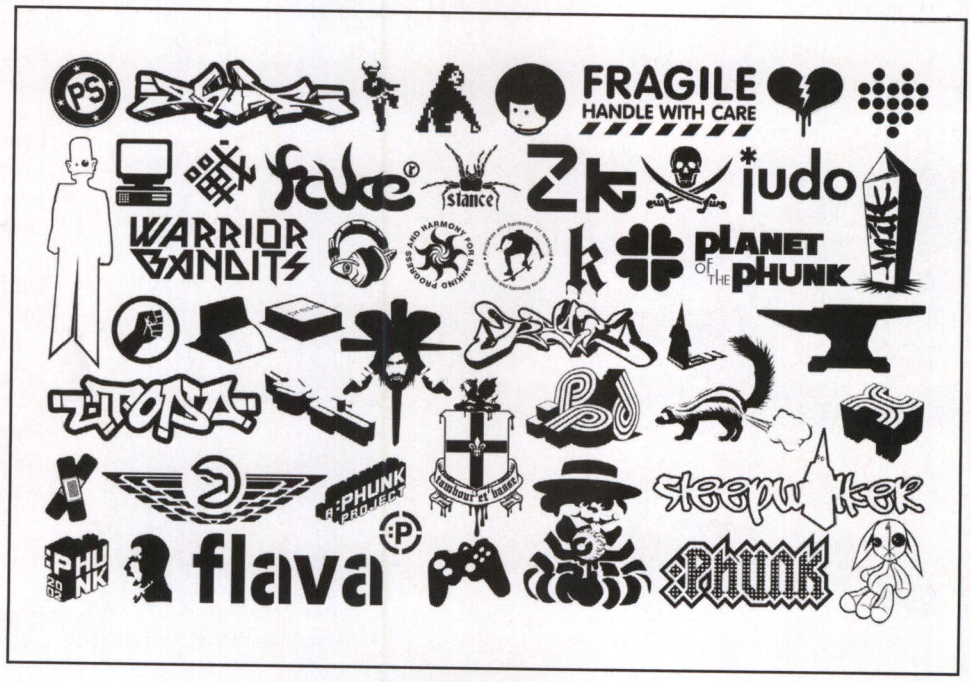
More info... www.digitaloverview.com, www.cartoonsmart.com

This month we bring you a collection of video tutorials from experts around the globe. DigitalOverview ([w] www.digitaloverview.com) gives you an in-depth two-hour training course on using Apple's *LiveType* application (below) to create stunning DV titles. This training package is worth $19.99 and it's yours for free.

In addition, there's a tutorial made especially for you by CartoonSmart.com on how to create cartoon-style text in *Flash*. It's a fantastic set of training tools that anyone interested in type effects should look at.

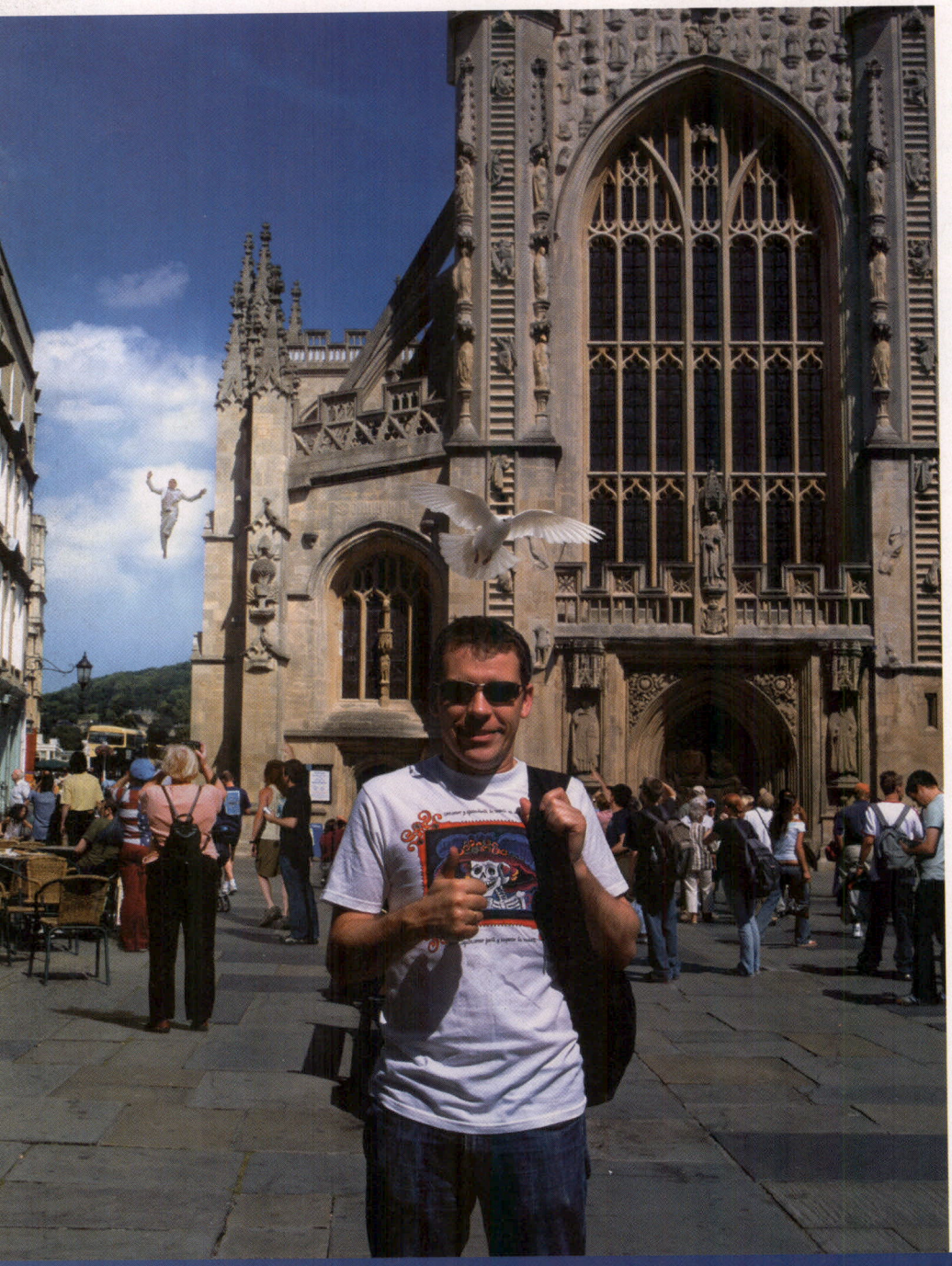
We've also got some brand new excerpts from the newly released *Freewave* (right), a title from Booth-Clibborn Editions showcasing the best new (and old) talent in font design. CD





NEXT ISSUE IN COMPUTER arts projects

PHOTOSHOP SPECIAL EFFECTS



The ultimate guide to filters and special effects...

...from the world's leading digital artists

Blur with style
We show you how to add a classic depth-of-field effect to your shots using *Photoshop's* Lens Blur tools.

Merging traditional and digital photography
Leading digital artist and fine-art photographer Paul Smith shows you how to merge 35mm with digital shots to create stunning works of art.

Filters make a comeback
Learn how the world's leading artists and art directors use filters in an experimental way... without anybody ever knowing they did.

Distort or Displace?
Use displacement maps to create some amazing faux-3D effects in double-quick time. We show you how in our expert tutorial.

Lens flare masterclass
Tired of the same old cheesy lens-flare effects? We bring you the ultimate guide to using this filter in a classy, contemporary way.

Halftone explored
Learn how to create a fantastic mis-registered illustration using *Photoshop's* Halftone filter, Bitmap images and a little bit of *Illustrator.*

Photoshop with video
We show you how to make brilliant digital stills from your moving footage using *Photoshop's* De-interlace filter.

All contents correct at time of going to press.

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Unlimited mail forwarding	✔	
Unlimited email aliases	✔	
NEW Exchange Mail 2003		✔
NEW Advanced Mail 2003		✔
Spam filtering & Virus scanning		✔
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SMS new email alerts	✔	
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